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Cindy Sherman, Untitled Film Still #17 (detail), 1978; The Museum of Modern Art, New York, Grace M. Mayer Fund; © 2012 Cindy Sherman





## GUARDIAN INTELLIGENCE

What you need to know

### OUTSIDE LANDS REPORT (1): CELEBRITY SIGHTING

David Cross (who is currently reprising his beloved role as Tobias Funke in the revived *Arrested Development* series) and fiancé Amber Tamblyn (a.k.a. Joan of Arcadia) watching Neil Young & Crazy Horse on the main stage **Friday** night.

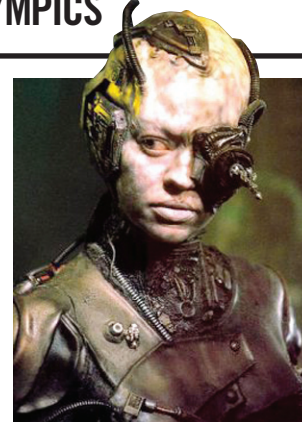
### MILTON MARKS, HONEST POLITICIAN, DEAD AT 52

When Milton Marks III was elected to the board that runs City College, the place was a snakepit of sleaze. For 12 years, he worked to turn things around -- and now, when his honest perspective is most needed, he's dead at 52. A decent guy who cared about his job, he is going to be missed.



### OUTSIDE LANDS REPORT (2): AMAZING NACHOS

The vegan Malaysian nachos at Outside Lands (made by local food-seller Azalina's, which got its start through the La Cocina incubator program) were a huge hit. Peanuts, pickled veggies, coconut jam, and tofu baked in peanut sauce on nachos? Amazing.



### RESISTANCE IS FUTILE

The New York Times decided Aug. 1 that Oakland is "the last refuge of radical America," which is a complement to Oakland and an insult to San Francisco and a lot of other places, but the Times Magazine article by Jonathan Mahler didn't stop there. It compared Occupy Oakland to the rampaging Hells Angels ("The Menace was loose again, as Hunter S. Thompson wrote about a different group of rabble-rousers"), dismissed the city as "urban, dangerous and poor" and proclaimed that the goals of Occupy are pointless and futile, that unbridled capitalism will inevitably rule the world and we ought to all get used to it:

"It's a dream that still exists in Oakland—that the world can be taken from the have and delivered to the have-nots. Like all dreams that are on the brink of being extinguished, its keepers cling to it with a fierceness that is both moving and an extreme exercise in the denial of the reality that is at their door."

Not sure who's in denial here.

## POLITICAL ALERTS

### WEDNESDAY 15

#### SAVE CCSF AT HOMECOMING

Ram Plaza, City College of San Francisco Ocean Campus, 50 Phelan, SF; Facebook: Save City College of San Francisco. 10am, free. It's the first day back at school for CCSF students, and the Save CCSF coalition wants to make sure they start the year out right. It's a celebration of what makes City College great. "Most of the students coming will know little or nothing about it, so it's letting people know," said City College student senator Diamond Dave Whittaker. "Come to Ram Plaza, we'll get it going on."

### THURSDAY 16

#### RALLY AND ACTION FOR BRADLEY MANNING

Frank H. Ogawa/Oscar Grant Plaza, 14th St. and Broadway, Oakl; michael@courageto-resist.org. 5pm, free. Bradley Manning, the army private accused of leaking the Guantanamo Files, the Afghan War Diary, and the Iraq War



Logs, has already paid for the crime of exposing war crimes with more than two years in jail, and could face life in prison. Come show support for Manning along with Courage to Resist and Iraq Veterans Against the War at this rally.

### SATURDAY 18

#### GRAYWATER, RAINWATER CATCHMENT, EARTHWORKS TOUR

Ecohouse, 1305 Hopkins, Berk; [www.ecologycenter.org/ecohouse](http://www.ecologycenter.org/ecohouse). 10am, \$10-15. Don't keep letting that water from the shower and rain that slid off your roof and into the gutter go to waste! Take this tour of the EcoHouse green demonstration house in Berkeley, where co-founder Bobok Tondre will tour the house's system for recirculating and conserving water. ASL interpretation available on request in advance.

### TUESDAY 21

#### JEAN BOSCO BAKUNZI

Progressive Grounds, 2301 Bryant, SF; (530) 301-4095, Facebook: Pop-Up Gallery: Rwandan Artist Jean Bosco Bakunzi. 7-10pm, free. Jean Bosco Bakunzi is the founder of Uburanga Arts Studio, a space for artists in Kigali, Rwanda. Bakunzi is a genocide survivor, and was eight years old when his parents were killed. He founded the art studio, he says, because "I believe that art has the power to heal people mentally, emotionally and spiritually because of how it has healed me." Bakunzi's art will be on display in Progressive Grounds, and he will give a talk at 8:15.

#### RESIST GRAND JURIES TEACH-IN

The Holdout Social Center, 2313 San Pablo, Oakl.; [oscargrantcommittee@gmail.com](mailto:oscargrantcommittee@gmail.com). 6:30pm, free. What are these 23-person criminal juries, and why are they subpoenaing and trying to prosecute activists? Come to a teach-in about the grand juries operation in the Bay Area and the Pacific Northwest and why people are resisting and refusing to cooperate.



GETTY IMAGES FILE PHOTO

### THE POPE'S IN DRAG

Right? With the funny robes and the giant hat and all the associated festoonery? Priests and Monsignors and archbishops wear dresses (and those black suits with tight white collars are kinda kinky, too). But the Archdiocese of San Francisco has a new rule: No drag queens on church property. According to the B.A.R., the policy has forced the Castro Country Club to move its annual fundraiser out of Most Holy Redeemer Church. Jesus.

### WHY WE'LL MISS JACK FERTIG

Well, plenty of reasons — but one stands out. In 1983, Fertig, who died last week, campaigned as Sister Boom Boom of the Sisters of Perpetual Indulgence in the race for mayor against Dianne Feinstein. Outraged (or perhaps nervous) supervisors, led by the curmudgeonly Quentin Kopp, introduced legislation mandating that candidates use only their formal legal names on the local ballot. Immediately, the good sister announced she was considering changing her legal name to .... Quentin Kopp.





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# EDITORIALS

## THE PARKING FEE'S TOO LOW CONT>>

true that the permits also allow people to leave their cars behind and take transit to work — but the cost is so low that the rest of the city's residents, particularly the lower-income people who pay for Muni rides, are subsidizing car owners.

If the MTA could double the annual fee, it would bring in an additional \$6.5 million a year, which could be dedicated to improving Muni. And at \$208 a year, the permits would still be a phenomenal bargain. Car owners have been saving money for years (at great cost to the state) from the Schwarzenegger-era reduction in the Vehicle License Fee; paying some of that money back to the city wouldn't exactly be a brutal hardship.

It's not easy — the state mandates that local fees be set at the cost of administering the program. But if nothing else, the MTA ought to ask Sacramento for an exemption — and look for creative ways to link subsidized parking to supporting Muni. (Maybe the parking zones get all-day meters that residents can pay for in advance. Maybe the city could create a parking benefit district. There are so many ways around this.)

The MTA screwed up badly the last time it tried to change neighborhood parking rules (in that case, meters), and any new rules will require extensive community outreach. But everyone needs to understand that free on-street parking in a crowded city with far too many cars is not some god-given right. The neighborhood parking program has a lot of benefits and we agree that it helps discourage car commuters from clogging residential streets. But the people who benefit from it ought to pay a fair fee. **SFBG**

## DEMOCRATS AND SEX WORKERS CONT>>

true spirit of democracy and hear from the only state registered opponent to Proposition 35 — and reverse their support of this misguided measure. **SFBG**

*Maxine Doogan is a member of the Erotic Service Providers Legal, Education and Research Project.*



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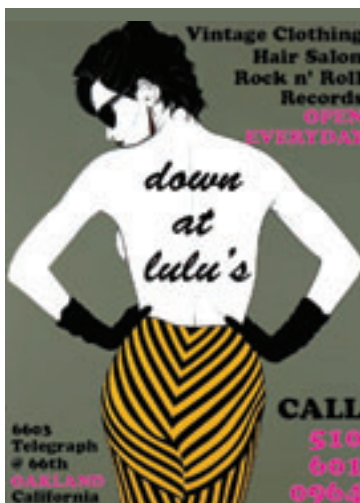


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-Ian Young, HTL (ASCP)  
Argosy University faculty



BY Yael Chanoff

Yael@sfbg.com

When the Human Rights Campaign, the national LGBT rights group, released its latest scorecard, rating companies by their support for LGBT issues, the healthcare giant Kaiser scored 100 percent. In June, the company's float in the San Francisco Pride Parade was packed with happy employees.

But as the float passed through the streets, it was met by a group of protesters. Pride at Work complained, loudly, that Kaiser — for all its efforts to work with the community — excludes transgender care from its standard policies.

"We said, let's push Kaiser," said Sasha Wright, an organizer with Pride at Work. "They say they're good for the community. Let's show them that the queer community demands this."

It was a perfect sign of the city's struggle with trans health care. In many ways, San Francisco is exemplary — this is a long ways from Chattanooga, Texas, where state legislator Richard Floyd tried to pass a law instituting steep fines for people who can't prove their genders match the designated genders of public bathrooms.

And with Healthy San Francisco officials' recent decision to cover transgender and care, it's likely this city is leading the nation in trans health.

But that's a limited distinction — because trans people everywhere, even here, still face sometimes daunting obstacles in getting access even to basic care. And the struggle to change that is becoming a high-profile (and increasingly successful) political fight.

## TRANSITIONS AND COSMETIC SURGERY

Kaiser's insurance plans are typical of the industry. In its 2012-2013 "Traditional Plan," Kaiser lists "transgender surgeries" among the services excluded from coverage, along with massage therapy and cosmetic surgery.

And Kaiser's not alone.

Medicare, the federal health plan for low-income people, specifically excludes transgender health care. MediCal, the state version, is required to cover trans care — but will often deny individual applications. And many of the doctors and surgeons who accept MediCal (and many don't) are unfamiliar with transition-related care.

Then there's plain old discrimination. A troubling number of people report being denied healthcare — not just healthcare related to their gender identity — because the



# HEALTHY TRANSITIONS

Trans people are struggling to find decent health care — but hope is in sight

doctor they saw didn't want to treat a transgender person.

The State of Transgender California, a 2008 survey by the Transgender Law Center, found that 30 percent of transgender people in California reported that they have "postponed care for illness or preventative care due to disrespect and discrimination from doctors or other healthcare providers. Over 40 percent did so because of economic barriers."

The study also found that 35 percent of respondents "recount having to teach their doctor or care provider about transgender people in order to get appropriate care."

To make things worse, American health insurance is overwhelmingly employer-based — and unemployment among trans people is epidemic. A 2011 study from the National Center for Transgender Equality found that trans unemployment was double the national rate and that 47 percent of trans people surveyed had been fired or overlooked for a job.

The World Professional Association for Transgender Health (WPATH) sets the international standard for transgender health care. WPATH states that, for many transgender people, "sex reassignment surgery is effective and medically necessary." Hormone therapy, voice and communication therapy, as well as non-discriminatory primary and preventative care are also necessary.

But with high rates of poverty and discrimination among transgender people, affording these medically necessary procedures can be nearly impossible. Even in San Francisco, where some politicians and powerful organizations advocate tirelessly for

transgender rights, many people are forced to go outside the system altogether to take care of themselves.

"We see transgender folks either not being able to make a transition, or having to spend a lot of money," said Wright. "I don't know if you've ever been to a top surgery party, but they're common in San Francisco."

Mia Tu Mutch, a member of San Francisco's Youth City Services Committee who advocates for LGBTQ rights inside and outside City Hall, recently started a group that supports and raises funds for people who are transitioning.

"Me and my partner have been shocked at trans incompetency in San Francisco," said Tu Mutch. "We've had several really bad instances of doctors refusing to treat us when they found out that we were trans. There's still education needed."

Tu Mutch said that, even though she is covered by a high-quality, trans-inclusive insurance plan, she has spent at least \$10,000 out of pocket on transition related expenses.

"People are usually told, 'get a good job, save all your money,'" she said. "But I've been spending 80 percent of my money on transgender related care for the past couple of years. I don't think the whole 'pull yourself up by your bootstraps' thing works."

## HOPE ON THE HORIZON

But the situation is starting to change. In fact, trans organizers say that the medical, insurance, and political establishments — particularly in California — are beginning to realize how backward the system is and are open to dramatic changes.

"It is an exciting time," said Dr. Dawn Harbatkin, executive director of San Francisco's Lyon Martin Health Center, which offers free and low-cost service to trans people "I didn't think I would see this during my career."

Nikki "Tita Aida" Calma, program supervisor at Trans: Thrive, echoed that sentiment. Said Calma, "I'm glad to see this in my lifetime."

Thanks to groups like Pride at Work and the Transgender Law Center (TLC), city workers in San Francisco and Berkeley are now covered by the trans-inclusive version of Kaiser's plan. The TLC, along with Lyon Martin and Equality California, came together to form Project Health in 2010, which convinced Healthy San Francisco to drop its transgender exclusions.

Tu Mutch has also worked this year to start FEATHER, or Fundraising Everywhere for All Transitions: a Health Empowerment Revolution.

Meanwhile, lawmakers in Sacramento, and even nationally, are also chipping away at the transgender discrimination that plagues the healthcare system.

Harbatkin told us that there isn't a specific set of services that make up transgender health care.

"Really good transgender medicine means that you are providing good primary care, that you're treating a patient as a whole person and taking care of all of their health care needs," she said.

Lyon Martin provides preventative care like pap smears, breast exams, and prostate exams, treatment for chronic issues like hypertension and diabetes, as well as transition-related care—services that

assist transgender people in transitioning to a body that reflects their gender identity.

"The bigger part of providing good medicine is about being culturally competent, culturally sensitive," Harbatkin said. "Knowing how to address people respectfully and with their appropriate name and pronoun. Knowing about their legal name versus preferred name, or gender markers in terms of billing issues."

One obstacle transgender patients face is doctors who are unfamiliar with transition-related healthcare, such as hormone therapy and surgeries. But often, trans people are denied care that doctors know well and would perform on cisgender patients, simply because of their gender identity.

Then there's the challenge low-income people face in finding doctors who accept MediCal.

Harbatkin cited the example of an orchiectomy — surgical removal of the testicles, a procedure done by urologists. Finding a urologist who takes MediCal is fairly routine.

"But finding a surgeon who would do a vaginoplasty who accepts MediCal, that is more challenging," she said.

And some urologists might perform an orchiectomy for someone with testicular cancer — but refuse to do so for someone who is transitioning from male to female.

That type of discrimination has caught the attention of Assemblymember Tom Ammiano, and his office has been working for several years to change it.

Ammiano aide Wendy Hill has been focusing on eliminating transgender health barriers in California for years. Thanks in part to her efforts, the California Department of Insurance now interprets existing gender equity legislation to include transgender people.

"They've clarified a set of recommendations and essentially code sections that spell out that for the purpose of transgender, this law requires gender equity," Hill said. "If you cover pap smears, you have to cover them for everybody. If you cover breast reconstruction or hysterectomy, you have to cover it for everybody, regardless of gender."

Now Ammiano's office is taking on the Department of Managed Health Care and has been documenting cases of discrimination.

"When a citizen calls the Department of Managed Health Care, their helpline, they tag the call so that they know what's going on," Hill

CONTINUES ON PAGE 10 >>





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## NEWS

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explains.

"They just tagged the calls based on discrimination. But we got them to tag the calls based on gender discrimination, and then even more specifically, discrimination against transgender people."

The sort of problem she sees: "A person goes in to be treated for what could potentially be pneumonia, but the physician is having trouble seeing this person because their papers say they're male but they are trying to see a gynecologist."

Hill said some of her most interesting moments have been outreach meetings with community members and local businesses.

"I've gone in to talk with folks and said, how many of you know someone who's transgender?" Hill recalls. "And in Sacramento, not that

**"WE ALWAYS FULLY  
INTENDED TO  
MAKE SURE THAT  
EVERYONE WHO  
NEEDED IT WAS  
COVERED."**

TOM AMMIANO

many people raise their hands. And then I say, how many of you identify as transgender? And the transgender people raise their hands. A lot of people don't know that they already knew transgender people."

Ammiano, who created Healthy San Francisco, said he was thrilled about the program dropping its transgender exclusions. "This has been in the works for a while," he said. "We always fully intended to make sure that everyone who needed it was covered."

Nationally, he said, "I think it's an uphill battle around eradicating the transphobia and getting services provided without any hassle, but there's light at the end of the tunnel."

### SUPPORTIVE NETWORK

San Francisco offers plenty of support. Lyon Martin is part of a network of organizations providing health-related services to transgender people.

Trans: Thrive, a project of API, serves as a drop-in center for transgender people, including many who show up there as one of their first stops after coming to San Francisco to

escape discrimination and danger in their hometowns. Trans: Thrive provides counseling, computer labs, food, activities, and an all-important clothing closet to cut the extensive costs of a whole new wardrobe that better reflects a person's gender identity.

Lyon Martin is "a federally qualified health center, so we take MediCal, Medicare, and many commercial insurances and Healthy San Francisco," said Harbatkin. "And for patients who are uninsured, they are put on a sliding scale based on income and family size. And we continue to see people whether they can afford it or not."

That means even people with little or no income can access transition-related surgery at Lyon Martin. This can be essential for people who otherwise would rely on MediCal.

The situation will actually be improved with the changes to Healthy San Francisco, as people who access healthcare through the program will have more options for surgeons and specialists.

In the 2008 State of Transgender California report, the TLC made a series of recommendations — and to the surprise of even the TLC staff, many have been adopted.

For example, the Affordable Care Act bars discrimination against people with pre-existing conditions — a term used to deny coverage to trans people. Most medical schools still don't teach transgender healthcare, but on a local scale, Lyon Martin is working to train healthcare professionals and students to provide quality, culturally appropriate care to transgender patients with a residency program.

But one of the key recommendations — "Enact federal and state legislation prohibiting transgender- and gender-specific exclusions that limit access to comprehensive, quality care in public and private insurance plans" — is still a ways off.

As far as state legislation goes, said Hill, "Assemblymember Ammiano is definitely there. But the Legislature is not there yet. We don't have enough support for that, to get a bill down to the governor."

Kristina Wertz, director of Policy and Programs at the TLC, says that significant progress has been made on the recommendations that the 2008 report included.

"We're really getting there," said Wertz. "Things have changed. The world of transgender healthcare is very different than it was five years ago."

"Right now there's a lot of advocacy to build on the good laws that we already have and make sure they're effectively implemented." **SFBG**



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BY STEVEN T. JONES  
steve@sfbg.com

Just a couple years ago, it seemed like the golden age of marijuana in San Francisco, the birthplace of the movement to legalize medical pot and a national leader in creating an effective regulatory framework to govern an industry that had become a legitimate, respected member of the business community.

More than two dozen patient cooperatives jumped through a variety of bureaucratic hoops to become licensed dispensaries, most of them opening storefront businesses that were often the most attractive, clean, and secure retail outlets on their blocks, sometimes in gritty stretches of SoMa, the Tenderloin, or the Mission.

"Pretty much everyone involved agrees that San Francisco's system for distributing marijuana to those with a doctor's recommendation for it is working well: the patients, growers, dispensary operators, doctors, politicians, police, and regulators with the planning and public health departments," I wrote in "Marijuana goes mainstream" (1/28/10).

Since then, San Francisco's medical marijuana industry has only become more established and professional, complying with new city regulations (such as changing how edibles are packaged to avoid tempting children), paying taxes and fees — and making very few waves. According to city officials, there have been almost no complaints from anyone about the dispensaries — and in San Francisco, people complain about everything.

But in the last six months, the full force of the federal government has brought the hammer down hard on this budding business sector, forcing the closure of eight brick-and-mortar dispensaries and instilling paranoia and insecurity in those that remain.

In just the past few weeks, two of the city's oldest and most

# WHY?

San Francisco did everything right. Now the feds are shutting down legal marijuana in town. And nobody can figure out what happened.

respected dispensaries — HopeNet and the Vapor Room — were forced to close their doors.

There's been little rhyme or reason to which clubs get those dreaded letters warning operators and landlords to shut it down or be subject to asset forfeiture and prison time — and the officials involved have refused to explain their actions, except with moralistic anti-drug statements or unsupported accusations.

"These are people who played by the rules and paid their taxes, and now they're being punished for it," said Assembly member Tom Ammiano, a leader in creating a state regulatory framework to govern the distribution of medical marijuana, which California voters legalized in 1996. "This is pure thuggery. They are ignoring due process out of blind prejudice and ambition."

Ammiano met with Melinda Haag, the US Attorney for the Northern District of California, who has coordinated the local crackdown from her 11<sup>th</sup> floor office in the Federal Building near City Hall, shortly after she announced her intentions to go after medical marijuana. He said she was like a throwback to a less enlightened era.

"In talking to Haag, not only is she a bit of a bully, but she's totally uneducated about the issue," Ammiano told us. When she told him that her office has received many complaints about the dispensaries, he asked to see them — even making a formal Freedom of Information Act document request — but she has yet to produce them. "Her duplicity is very moralistic, it's like going back 100 years."

Neither Haag nor anyone from the White House or Justice Department would grant an interview to the Guardian to discuss the reasons for and implications of the crackdown, or to answer the list of written questions her office asked us to submit. Instead, Haag gave the Guardian this statement and refused to respond to our follow-up questions:

"Although all marijuana stores are illegal under federal law, I decided to use our limited resources to address those that are in close proximity to schools, parks and playgrounds and operations so large that they constitute marijuana superstores. I hope that those who believe marijuana stores should be left to operate without restriction can step back for a moment and understand that not everyone shares their point of view, and that my office has received many phone calls, letters and emails from people who are deeply troubled by the tremendous growth of the marijuana industry in California and its influence on their communities."

But in San Francisco, where more than 80 percent of residents consistently support medical marijuana in polls and at the ballot box, most people don't share Haag's point of view. And city officials contest many of her claims, from saying the dispensaries are "left to operate without restriction" to her implication that they promote crime or endanger children to the haphazard way she

has targeted dispensaries to the characterization that many people are "deeply troubled by the tremendous growth of the marijuana industry."

In fact, to talk to city officials, virtually nothing Haag says is true.

"We're not getting nuisance complaints [about the dispensaries]," Dr. Rajiv Bhatia, the city's medical director who oversees regulation of the dispensaries by the Department of Public Health, told the Guardian. "We've had very few complaints over the years and good cooperation with the storefront part of the regulations."

Almost across the board, city officials and club operators praise one another and the cooperative relationship they've established over the last four years. Some of San Francisco's biggest dispensaries have somehow avoided Haag's wrath, but their once-open operators are now afraid to speak publicly, warily checking the mailbox each day. A thriving industry eager to pay its taxes and submit to regulation is being driven back underground, with all the uncertainty and hazards that creates.

"The question everyone is asking: Why here, why now, why these businesses? Nobody knows the answer," Bhatia said. "We're left to speculate and guess about motives."

## MULTI-AGENCY ATTACK

The federal crackdown has been stunning in both its speed and breadth, with various federal agencies coordinating their attacks.

The IRS is auditing the biggest clubs and denying write-offs for routine business expenses, the DEA is threatening asset forfeiture efforts, and Haag and the DOJ are threatening prison time and court injunctions.

Underlying all of that is President Barack Obama, who pledged not to use federal resources to go after those in compliance with state law in the 17 states where medical marijuana is legal. Then, last year, Attorney General Eric Holder suddenly announced a new policy: "It will not be a priority to use federal resources to prosecute patients with serious illnesses or their caregivers who are complying with state laws on medical marijuana, but we will not tolerate drug traffickers who hide behind claims of compliance with state law to mask activities that are clearly illegal."

When we sought an explanation and clarification from the White House Communications Office about why well-established medical marijuana collectives carefully operating under California law were suddenly deemed "drug traffickers" that wouldn't be tolerated, they refused to answer and referred us to a statement Obama made to Rolling Stone magazine.

"What I specifically said was that we were not going to prioritize prosecutions of persons who are using medical marijuana. I never made a commitment that somehow we were going to give carte blanche to large-scale producers and operators of marijuana — and the reason is, because it's against federal law. I can't nullify congressional law," Obama told the magazine.

That simplistic explanation — which conveniently ignores how people are supposed to get this medicine — has infuriated local growers and patients. It's particularly galling for those who supported Obama and took him at his word in the last elec-

CONTINUES ON PAGE 14 >>







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tion, and who don't understand why he is suddenly escalating the federal war on drugs, ignoring local laws and values, and re-criminalizing their communities.

### FUNERAL PROCESSION

Hundreds of medical marijuana supporters gathered on Aug. 1 for a New Orleans-style funeral procession at the Lower Haight intersection near where Vapor Room had operated — without incident and with praise as a model business from three successive district supervisors — from 2004 until the previous day.

The mood was festive and defiant on that sunny afternoon, where advocates from both sides of the bay gathered to express solidarity with the closed clubs and resolve to battle through the recent setbacks.

"I'm feeling the fight," Steve DeAngelo, star of the reality television show *Weed Wars* and head of Oakland's Harborside Health Center, which received Haag's shut-down-or-else letter last month, told the Guardian. "I don't think we can allow taking a few hits to break our spirit.... We started this struggle to win it and we're not going to stop until we do."

Local politicians and business leaders also came to offer their support.

"As president of the Lower Haight Merchants Association, I'm upset that Vapor Room had to shut down," Thea Selby, who is also running for the District 5 supervisorial seat, told us. "The Vapor Room did a lot of good for this neighborhood and was a great business."

Marchers, most clad in black, carried "Cannabis is Medicine: Let States Regulate" and other signs — as well as a makeshift coffin and massive puppet depicting a scowling Haag — and danced down the middle of the street as Brass Mafia horns belted out lively jazz tunes. By the time the procession reached Haag's office at the Federal Building, a chill fog had darkened the skies and the mood.

DeAngelo took the bull-horn first and called out Obama directly: "Either you were lying, sir, or your employees are out of step with your policies." Steph Sherer, executive director of the DC-based Americans for Safe Access, told the crowd, "We need to tell Obama to lose Haag or lose California."

Ammiano



and the other mostly Democratic Party politicians who spoke tried to avoid putting Obama directly into the crosshairs of the angry activists, although he did say those executing this crackdown "are harming Obama's chances of winning." He also urged activists to put the pressure on politicians in Sacramento and Washington DC: "We need to be a voice in reshaping what's happened in these last few months."

Ammiano said the crackdown "empowers the cartels and the people who use violence," contrasting that with San Francisco's civilized approach to regulating marijuana.

"We in San Francisco have been a model for how to regulate this industry and we have been successful. We are not going to let the federal government interfere with our rights in this city," Sup. David Campos told the crowd.

Cathy Smith, the founder of HopeNet, who was still reeling from watching her club gutted and shuttered the day before, also sounded an angry and defiant tone, urging supporters to make their voices heard by Haag and others.

"Everybody that's here needs to go up to this evil woman's office tomorrow and tell them what we think," Smith said.

The general feeling was that if the feds can target model clubs like HopeNet and Vapor Room — which had deep community roots

and generous compassionate care programs for low-income patients — then all clubs are in danger. "I'm very upset that we're losing two great medi-

cal marijuana dispensaries where patients could medicate on site," said David Goldman, a local ASA activist and member of the city's Medical Cannabis Task Force, noting how important that is for patients who live in apartments that ban smoking.

HopeNet and Vapor Room were some of the only dispensaries in town where smoking was allowed on site, because they were more than 1,000 feet from schools, playgrounds, or day care facilities, the city's standard. Bhatia said that's a very strict standard in a city as dense as San Francisco, which is why only four clubs ever met it.

Yet the feds saw things differently, ostensibly targeting HopeNet because a small private school opened two blocks away last year, and the Vapor Room because the feds didn't use the city's standard of being more than 1,000 feet from the playground at Duboce Park, instead deciding the dispensary was a community menace because it was a little under 1,000 feet from that dog-friendly park's nearest patch of grass.

### LAST DAYS

Vapor Room founder Martin Olive was a bundle of complicated emotions on the club's last day in business (it will still operate as delivery-only, just like HopeNet, Medithrive, and a few other shuttered clubs have done). Initially, he didn't want to talk to us: "I'm trying to keep a lower profile because it's scary out there now."

But he slowly opened up and tried to describe the feeling of watching his proudest accomplishment so rapidly undone by the one-two punch of a letter from the merchant services company cutting off credit card access (just like every dispensary in the city, returning pot sales to a cash-only status) followed days later by Haag's shut-down letter.

"It's complicated emotions that I'm feeling — let down, confused. At the end of the day, I don't understand why this is happening," Olive said. "It's a community tragedy, it really is."

Vapor Room was a welcoming gathering place for its members and a supporter of a variety of community events and causes.

"I've always treated this as if it were just a nice coffee house. I'm not an outlaw," Olive said. "I almost forgot I was breaking federal law. It

**"I ALMOST FORGOT  
I WAS BREAKING  
FEDERAL LAW.  
IT WAS SO NORMAL,  
SO LEGITIMATE."**

MARTIN OLIVE, VAPOR ROOM

was so normal, so legitimate."

In fact, some club owners say their establishments helped clean up rough streets. "We took care of the entire block. Before us, it was all dealers, so there's a safety issue," HopeNet's Smith told me as the once-welcoming club on 9th Street near Howard was reduced to bare walls.

Patients were also feeling the pain, including a 48-year-old ex-con who said he was paroled two years ago after serving 25 years in prison for attempted murder. "I have anger issues, big time. The only thing that keeps me calm and quiet and not blowing up is medical marijuana," he told us, seething, before praising HopeNet's "homelike environment" and supportive community. "It's important to sit and relax in an environment that is comfortable and safe. All this is doing is pushing

us into the streets."

### DRIVEN UNDERGROUND

Before going through his latest official misconduct battles and fighting to return to his job as the elected sheriff, Ross Mirkarimi was the District 5 supervisor who sponsored the creation of the city's medical marijuana regulatory system, the product of a long and arduous legislative process.

"We developed the system out of stark necessity because neither local government nor state government gave a roadmap to the dispensaries," Mirkarimi said. "Prop. 215 legalized medical marijuana, but there were no rules around it."

After an intensely collaborative process that lasted more than a year, the city in 2005 adopted a process for licensing dispensaries that balanced the needs of this nascent industry with concerns by police, patients, disability rights activists, neighborhood groups, and health officials.

Mirkarimi said that maybe it's time for city officials to consider an idea he floated a few years ago of having the city itself directly distribute medical marijuana through General Hospital. "I still think that's a good idea, particularly if the feds are going to force medical marijuana dispensaries back into the dark ages."

For all his praise of the city's dispensaries, Dr. Bhatia will admit that the industry still needed better oversight — dealing with issues such as standards for growing and transporting cannabis, fiscal transparency, and potency and dosage standards — but the federal crackdown has scuttled his efforts to expand the city's regulatory system.

"This DEA action stops us from making progress on the regulation of clubs that we need to make," Bhatia said. "There are lots of issues, but we had just finished getting the clubs into their housing."

Now the industry is being driven back underground. Ironically, Haag and other federal officials have accused dispensary operators of profiteering, which they'll certainly be more free to do now that local officials have lost their leverage to begin regulating the finances of the supposedly nonprofit patient collectives that officially operate each dispensary.

"That was one of the areas that we never developed the tools or capacity to look at," said Bhatia, who proposed more transparent record-keeping by dispensaries last year, only to have the operators express concern about how the feds might use that information, which turned out to be an understandable fear. **SFBG**



# PRESS PLÄJ

BY VIRGINIA MILLER  
virginia@sfbg.com

**APPETITE** New Nordic cuisine has been riding high — just look at Copenhagen's Noma, which has been named world's best restaurant for three years running by Restaurant Magazine. Its dominance has been one factor that's sparked a global interest in all things Scandinavian, and a new generation of chefs who are happy to help educate.

Before this renaissance I dined at New York City's Aquavit, back in the days when Marcus Samuelsson was still its chef. I reveled in Samuelsson's clean dishes and shots of the restaurant's eponymous liquor infused with horseradish or dill. As a fan of pickled herring, cured fish, and the like, I've long been drawn to Germanic and Eastern European cuisines. Now, I dream of taking a trip to the region to eat lutefisk (air-dried whitefish), and breathe in crisp air during long hours of summer daylight.

But then Pläj (pronounced "play") opened in SF in June, tucked behind the Inn at the Opera and within sight of City Hall. Granted, what you're about to read is an early take. The newborn restaurant needs time to come into its own.

Yes, Pläj is a hotel dining room, and off-putting smooth jazz and clubby Euro tunes often intrude, altering the mood of a meal. But bright orange accents and fireside seating warm up the blessedly peaceful space, and service is warmly welcoming, staff attentive and gracious.

Pläj isn't so much New Nordic or Scandinavian-style minimalist. It's more reminiscent of Aquavit: traditional dishes interpreted with a fresh regional spin, Scandinavia by way of Northern California. Chef-owner Roberth Sundell hails from Stockholm but has been in the Bay Area long enough to be well-acquainted with local ingredients.

Working my way through every dish on the initial menu, I was happiest in the Fjord-seafood section that highlighted the best parts of Scandinavian cooking. A creative "taste of herring" trio (\$12) brought fish served à la ginger-smoked soy, saffron tomato, and with coriander, chile, and lime on rye crackers.

SKAGEN, REINTERPRETED WITH LOBSTER AND WHITEFISH CAVIAR ACCENTS; THE SOOTHING INTERIOR OF PLÄJ. GUARDIAN PHOTOS BY VIRGINIA MILLER



Rustic bread arrived at the table, artfully served in a paper bag.

Krondill (crown dill) poached lobster is the seafood of choice for Sundell's skagen, which is typically toast topped with a mixture that often includes poached shrimp, mayo, caviar. Beautifully reinterpreted here, lobster swam in a foam akin to bisque that was also made of lobster, with horseradish, avocado, and a hint of chili, all of it accented by white fish caviar.

Norwegian salmon belly gravlax (\$9) proved to be buttery, thin slices of cured salmon over lemon crème fraîche, spicy grain mustard, and dill purée. Only the Alaskan halibut (\$21) felt closer to typical: the fish came seared in herbs and partnered with shaved asparagus in a chanted emulsion. In a similar, though more traditional vein of meat and veg entree was the tender, porter-braised ox cheek (\$22) topped with a mountain of fried onions. Other than the vibrant red, whipped beetroot the ox rested atop, the dish was well-executed, if not particularly memorable. Next time I'd go for traditional, comforting Swedish meatballs (\$15), which were juicy in their pan gravy and bed of mashed potatoes, served with lingonberries and pickled cucumber that added a much-desired contrast of sweet and vinegar.

On the Hagen ("pasture") or vegetarian section of the menu, burrata (\$12) was pleasant, but its presentation was similar to countless burrata plates everywhere — heirloom tomato and greens. At least it wasn't beets, which are obvious, overdone burrata companions. Barely-there aquavit in the vinaigrette could have set it apart if it was kicked up a few intensity levels. I found a subtle smearing of beetroot under a salad (\$14) piled with Jerusalem artichoke, watercress, hazelnuts, and thinly-shaved layers of Västerbotten cheese and black summer truffles more interesting. Equally



intriguing were the potato dumpling kumla (\$12), dense and doughy dumplings in brown butter sauce that were savory with onion ragout and, once again, lingonberries.

Desserts (\$8) are certainly pleasing — particularly the rhubarb crumble pie — but none left a major impression. Cocktails (\$11) thankfully utilize Scandinavian spirits like vodka and genever (Dutch gin, though wood-aging often renders a taste that's just as close to whiskey.) Spirit-cocktail aficionados may crave more depth in a menu that leans toward sweet, subtle, and light cocktails. The Midsommar is promising: Pernod absinthe that delivers herbaaceous notes to a Flor de Cana light rum, lime, and dill simple syrup. It was garden-fresh, a fine companion to seafood.

An all-Scandinavian beer list is spot-on, with pours like HaandBryggeriet Norwegian harvest ale (\$14) or cheaper, refreshing Einstock Icelandic white and pale ales (\$6 each.)

Pläj is a welcome newcomer to the SF dining scene — one that I hope thrives as it dares to bring what this city lacks in Nordic flair. What a delight it would be to add a Best Scandinavian award to the Guardian's Best of the Bay roll call, as we can with so many cuisines. **SFBG**

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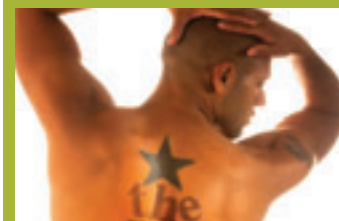
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## FOOD + DRINK: CHEAP EATS

# LOVE, LEFTOVERS

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** Georgie Bundle is my new favorite person. My ever-loving bassist and keeper of my records, he has at various times during our many years of friendship impressed me with his barbecued things and bass lines. His harmonies, his goosey Christmases... He once accepted custody of some hand-me-down chickens of mine and built a coop for them on his lunch break. It was next to the steps, under the avocado tree, as if my old ex-chickens' existence wasn't cartoonish enough.

Well, yesterday evening we stood on those steps in North Oakland, after work, and reminisced. We have such a rich and rhythmic history, but the subject of our nostalgic reverie was a fried chicken dinner he'd cooked up two nights before.

I was there! I love it when people make fried chicken, because it's something I have never myself been able to do. In fact I only know, personally, a handful of people who have managed to fry the chickens in the comfort and coze of their own little kitchens: Kentucky Fried Woman (obviously), Ruberoy "Shortribs" Perrotta, Wayway... And now this. Now Georgie Bundle. Dude bought \$70 worth — in fact, "bought" might not suffice — dude fucking purchased \$70 worth of healthy, grass-fed Sonoma County chickens, brined them overnight, dredged them through some kind of fancy-pants specialty gluten-free flour, bathed them in buttermilk, and then flour again before they hit the hot oil.

When we joined his Southern-themed dinner party, with our Hedgehog-made cornbread and my me-made okra and tomatoes, Bundle was three paper towels to the wind, pinballing between the counter, the stove, and the sink, high on peanut oil fumes. He had a thermometer in the oil, and did the breasts all together at one temperature, and then the wings, legs and thighs at an altogether different temperature.

I don't know if I ever hugged a host or hostess harder.

Long story short, the chicken was the best chicken ever, but this weird anti-Jesus thing happened where, after everyone had cleaned their plates and licked their fingers (if they were me) their wrists and forearms, there weren't any seconds.

Hedgehog is a lot of wonderful

things, but "the most gracious guest in the world" isn't one of them. When she came back outside with a second helping of Everything But, her disappointment was palpable.

Sadness, she calls it now. "Mostly I was just sad. I went up there with hope in my heart," she said, when I interviewed her for this story. Just now, in the kitchen.

Mr. Bundle and our very dear Yoyo were sad too, and confused.

"I don't know what happened," Bundle said. "It seemed like so much chicken while I was cooking it."

"It was the best fried chicken ever in the history of the world," I said. "That's what happened. We disappeared it. Everybody got some."

There were so many great sides, like roasted carrots and greens and mac and cheese, that nobody stayed sad for long and everyone went home happy.

Short story long: Next day I get an email from Georgie Bundle titled, "there was MORE chicken!" He had put a whole tray of it in the oven to keep warm, and then forgot about it. And here's where the superhero comes out in him. He offered to deliver more chicken to anyone who wanted it. "Even if you don't email me I might just show up with some chicken," he said. "You've been warned."

I did email him, of course. I'm not proud. And it really was awesome, awesome fried chicken. But we had been chicken-sitting in Alameda when the dinner happened, or we probably wouldn't have been invited. In fact, I'm not sure we were, technically, invited. The point is, it was an East Bay thing. And by the next day we were back home in the Mission, so I was sure there was no chance of a Late Night Trans-Bay Leftover Fried Chicken Delivery.

I took a bath.

I fell asleep, as usual, in the bathtub. And when I came back upstairs to get into bed with Hedgehog, my phone was blinking. Georgie Bundle. Are you still up, can I bring chicken? I'm in SF.

So you see what I mean about superhero? Georgie Bundle is my new favorite person.

New favorite restaurant? **SFBG**

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## WEDNESDAY 8/15

### FAMILY OF THE YEAR

The most compelling aspect of Family of the Year's live show is the transparency of the band members' genuine affection for each other. The Los Angeles-based indie group weaves together folk influences and male/female vocal harmonies to create a fun, lighthearted brand of nostalgic rock. If this sounds familiar, look no further than West Hollywood, where Edward Sharpe and the Magnetic Zeroes have been doing their own multi-gendered feel-good folk melodies for years. Apparently the Magnetic Zeroes also noticed these similarities, because they asked Family of the Year to tour with them in 2011, shortly after Ben Folds chose them out of 700 bands as his opener at Symphony Hall. (Haley Zaremba)

With the Colourist  
9pm, \$10

Brick and Mortar Music Hall  
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(415) 800-8782  
www.brickandmortarmusic.com

## THURSDAY 8/16

### SQUEEZE THIS! A CULTURAL HISTORY OF THE ACCORDION

Was there anything more unexpect-

ed in season three of *Mad Men* than the scene in which Joan brought out her cherry-red squeezebox, and serenaded a dinner party with "C'est Magnifique?" And yet, accordions were once a bastion of adult gatherings; there were bona fide accordion stars — Dick Contino, who played San Francisco's Barbary Coast in the 1940s, made it on the pop charts — but in this century, they've left the mainstream, resurging underground in pockets of klezmer, pirate polka, Tejano music, and gypsy jazz. In her new biography, *Squeeze This*, writer-musician Marion Jacobson delves deep into the history of the instrument and contemplates its place as a cultural technology. At an event this week, Jacobson will likely discuss some of her findings with the Accordion



Apocalypse crew (and sign copies of her book), followed by squeeze-box-filled performances by Luz Gaxiola,

the Mad Maggies, and Sheri Mignano. (Emily Savage)

7pm, free  
Accordion Apocalypse  
255 10th St., SF  
(415) 596-5952  
www.accordionapocalypse.com

## THURSDAY 8/16

### WHISKERMAN

The cover of Whiskerman's self-titled 2011 album features a sharp dressed man in a a forest clearing,



his untamed hair brimming out from behind an animal mask, while he holds up a violin. The intriguing cover art introduces us to a sound no less whimsical and complex: led by Graham Patzner, Whiskerman boasts an inventive alternative rock meets folk sound. The Bay Area band demands attention with softly building songs such as "Brother Jim", while their rock'n'roll songs like "Blind Saint" are undeniably catchy hits. Patzner comes from a musical family — his brother Lewis (Judgment Day) plays cello in the band, and their eldest brother Anton Patzner plays violin in JD. The work of the Patzner brothers can be characterized by their attention to musical craft, but also, a certain magical quality. Whiskerman takes each magic moment and stretches it out — until you, and everyone else privy, becomes immersed in the wild sounds that

are their nature. (Shauna C. Keddy)  
With Con Brio  
\$10, 9pm  
Ashkenaz  
1317 San Pablo, Berkeley  
(510) 525- 5054  
www.ashkenaz.com

## THURSDAY 8/16

### DR. JOHN AND THE LOWER 911

*Locked Down* — the latest from the inimitable Dr. John — opens with a Afro-strutting, funky rhythm that's



swamped with confidence. And it's for good reason, because at this point in his career, the New Orleans based bayou blues rocker has little to prove. An influential session player and solo artist — without whom Beck's "Loser", Richard Linklater's *Dazed and Confused*, Martin Scorsese's *The Last Waltz*, and that band from the Muppets would not be the same — Dr. John has laid his hands on so many genres and has a lengthy list of collaborators that it's simply exhausting to think about. The Black Keys's Dan Auerbach lends some playing and production to the new album, which will likely win Grammys in all the relevant categories. (Ryan Prendiville)

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628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## THURSDAY 8/16

### ALEJANDRO ESCOVEDO AND THE SENSITIVE BOYS

Alejandro Escovedo's illustrious career spans four decades, beginning with his role as a founding member of San Francisco punk band the Nuns in the 1970s. From there, he moved to Austin, Tex. to play alternative country and roots rock, first with Rank and File, and later as True Believers with brother Javier. Escovedo released his first solo album in 1992, *Gravity*, a heartfelt record that explores themes of love and loss while showcasing a variety of his musical influences. Escovedo has performed with his band the Sensitive Boys as of late, and their most recent album, *Big Station*, sees Escovedo turn up

the amps and embrace his heartier, rollicking rock'n'roll side. (Kevin Lee)  
With Jesse Malin  
8pm, \$25  
Bimbo's 365 Club  
1025 Columbus  
(415) 474-0365  
www.bimbos365club.com

## FRIDAY 8/17

### BLUE NOTE RENDEZVOUS CABARET

One of the great things about America is that people are free to blend ideas and concepts to their hearts' content. (Personal favorite example: Korean tacos.) In this grand tradition, the folks at 50 Mason mix and match Blue Note-flavored music with belly dancing at the quarterly Blue Note Rendezvous Cabaret. Professional gyrators shake and slither to live bands hammering out jazz, swing, and whatever happens to be the music of the night. This installment's headliners, MWE, call themselves a Middle Eastern marching band, and bring festive sounds that also evoke the Balkans, Greece, and Turkey. Opening five-piece local ensemble Horns a Plenty ditched drums, strings, and piano, instead opting for an all-brass jazz approach. (Lee)  
With MWE, Horns a Plenty  
9pm, \$10  
50 Mason Social House, SF  
(415) 433-5050  
www.50masonsocialhouse.com

## FRIDAY 8/17

### NOSAJ THING

Nosaj Thing (pronounced "no such thing") cemented his position in the post-dubstep community in 2009, no small feat considering the number of already-established Los Angeles-based beatmakers. He gained an international following in 2009 with the release of his haunting, spacey debut LP *Drift*, along with well-received remixes of Flying Lotus, Charlotte Gainsbourg,

CONTINUES  
ON PAGE 18  
>>



ALEJANDRO ESCOVEDO  
SEE THURSDAY/16



CONT>>

and Radiohead. Live performances at Spain's Sonar festival, at California's own Coachella — and seemingly everywhere in between — solidified Nosaj's reputation for dreamy, woozy, electronic hip-hop. Fans are pining for a new full-length but will have to settle for bits and pieces Nosaj will likely drop during his set. Opener Mux Mool has just released *Planet High School*, a playful mix of '80s-rooted beats and video game synths. (Lee) With Mux Mool, Manitous ft. Swoonz, Drewmin  
9:30pm, \$15  
Public Works  
161 Erie, SF  
(415) 932-0955  
www.publicsf.com

## SATURDAY 8/18

### PEDALFEST

Babes, your bikes put up with a lot. Literally, think of how supportive they are of your behind, through denim and spandex, skirts and shorts. Why don't you take it somewhere nice? This weekend provides the ultimate opportunity for two-wheeled QT: the East Bay Bike Coalition's second annual Pedalfest, where bikey will encounter new and interesting peers like the WhymCycle art bike collection, BMX stunt rides, even a bike that, owner attached, swings on a rope through the air in looping aerial acrobatics. Ambition! One of the largest cycle events in the Bay, last year Pedalfest attracted 18,000 happy riders. Kids activities, snacks galore, relay races, and live tunes — JLS is going to be the place to show love for the bike that gets you to where you need to go. (Caitlin Donohue)  
11am-8pm, free  
Jack London Square  
Broadway and 1st St., Oakl.  
www.pedalfest  
jacklondon  
.com

NOSAJ THING  
SEE FRIDAY/17

## SATURDAY 8/18

### MIDNIGHT MAGIC

It's become apparent that the PR agents have discovered the trick to getting my attention: listing the name of a band next to the words "ex-mems of LCD Soundsystem," thereby exploiting the hole left in one of my bodily organs by that now defunct group. The connection here is a bit tenuous, referring to former members of Hercules and Love Affair (quite a good name drop on its own) enlisted to play backup at LCD's last shows. Moving beyond the past, the nine piece



disco outfit's releases so far — "Drop Me a Line" and "Beam Me Up" — have a promising, lively romanticism that's doing all the influences justice. (Prendiville) With Tron Jeremy, Brother Sister, hosted by Ava Berlin and Andy Vague  
10pm, \$10-\$15  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

## SATURDAY 8/18

### LEE FIELDS & THE EXPRESSIONS

Lee Fields is a soul singer's soul singer. Between innumerable session gigs, years of touring with bands like Kool and the Gang, and a string of early-'70s singles that have become legendary among crate-diggers, Fields has paid his dues since 1969. So, it seems deliciously redemptive that in 2012, Fields has found himself in the most prolific stage of his career, churning out records for the bona-fide Truth & Soul label as the bandleader of the Expressions. *Faithful Man*, released earlier this year, has drawn comparisons to soul heavyweights, from Stax/Volt to James Brown, and as far as throwbacks go, it's the real deal. Which poses the question: can Fields channel the vitality of his recent recordings when he graces the Independent on Saturday night? One way to find out. (Taylor Kaplan) With Hard French, Top Cat & Miles Ahead  
9pm, \$25  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## SATURDAY 8/18

### MRS. DOUBTFIRE

Dolores Park gets all the hipster love, but li'l sis Duboce Park is not to be overlooked — especially when it hosts an outdoor screening of San Francisco-set 1993 comedy *Mrs. Doubtfire*, a movie that's earned a cult following despite its gentle, family-friendly content.

A father (Robin Williams) goes undercover as an elderly nanny so he can spend more time with his kids, thus circumventing the court-ordered wishes of his estranged wife (Sally Field). Plus: Harvey Fierstein as the make-up whiz behind Doubtfire's drag; immortal lines "Helloooo!" and "It was a run-by fruiting!"; and enough camp cachet to inspire at least one portrait tattoo (Google it). Just be sure you bring a low chair or a waterproof cloth to sit on at the screening; Duboce Park's rep as a doggie paradise is irrefutable. (Cheryl Eddy)  
8:15pm, free  
Duboce Park  
Duboce and Steiner, SF  
www.friendsofdubocepark.org

## SUNDAY 8/19

### CALVIN JOHNSON

Having founded Olympia, Wash.'s influential K Records and Dub Narcotic Studio, Calvin Johnson has signed, recorded, and collaborated with countless Northwest music icons, from Modest Mouse to the Microphones. Since 2002, he's issued a handful of solo, (mostly) acoustic efforts, built around his unmistakably drawling baritone. Walk into a thrift store in Olympia, though, and odds are you'll find a stack of mixtapes for sale, compiled by you-know-who; this Saturday, Johnson will headline the release party for the Believer's music issue cassette along with a roster of tape-centric outsider-artists handpicked by the king of Oly, himself. (Kaplan) With Katie & the Lichen, Laura Leif & A.P.B., the Shivas, the Memories, Tomorrow's Tulips, Mom, Happy Noose  
8:30pm, \$8  
Cafe Du Nord  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

## SUNDAY 8/19

### BRAID

The year 1993 saw the conception of what was soon to be one of the decade's most influential and controversial genres: emo. Braid was one of the frontrunners of the scene, lamenting lost loves and expressing the melancholy nature of youth over minor chords years before My Chemical Romance would don its first guyliner.



The group disbanded through most of the Aughts, but reunited in 2011, for the band's 600th show. Now that emo has turned into a cabaret of red eyeshadow and comically impractical hairstyles, Braid bears little resemblance to the current wave of emotional rockers, but it can still get down with the sadness. (Zarembo) With Owen, TS & the Past Haunts  
9pm, \$20  
Slim's  
333 11th St, SF  
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# LENS FLAIR

Cindy Sherman's performative portraits visit SFMOMA

BY MATT FISHER  
art@sfbg.com

**VISUAL ART** Cindy Sherman is nearly always described as a groundbreaking postmodern photographer and pioneer. The mostly excellent, just-the-hits traveling retrospective currently visiting the San Francisco Museum of Modern Art is carefully curated to justify that praise.

All the high points of Sherman's prolific career are here, and her virtuosic scrambling of photographic conventions and assumptions are shown in high relief. As an act of institutional pedagogy, it's certainly effective if not exactly revelatory.

Luckily for us, in pairing her retrospective with the "Stage Presence: Theatricality in Art and Media" group show across the hall, SFMOMA makes interesting work of recasting Sherman as primarily a performance artist who utilizes photography as a tool. "Stage Presence" curator Rudolf Frieling's scruffy show fashions a strong lens through which to see Sherman's work from new angles, and if you bounce from one show to the other you'll see undercurrents drawn out by that context.

The retrospective leads off with "Untitled Film Stills," Sherman's breakout 1980 series of 69 images,

presented together in the show's first gallery. These black and white photos, staged and composed to resemble European film promotion stills, show Sherman in costume and makeup inhabiting dozens of distinct, recognizable tropes and types. These are not self portraits, and understanding that point is a kind of prerequisite for digging beneath Sherman's body of work. Although

she appears in every image, Sherman is an actor playing a role. Or more precisely, she's performing the act of recreating herself and slipping between multiple roles.

Completed when Sherman was 26, "Untitled Film Stills" sets out the major themes she would follow for the next 30-plus years: fascination with media and film, deliberate manipulation of photographic conventions, ability to stitch together and swap out identities like costumes, a flair for storytelling, and a complicated allegiance with the characters she invents.

And about those pictures. As both photographer and model for her images, Sherman appropriates, tweaks, and ultimately tries to outrun established photographic idioms. At the heart of these single-frame performances, Sherman couches the act of slipping into character within familiar conventions of portrait work — series

formats include publicity stills ("Untitled Film Stills"); centerfolds (her 1981 work commissioned for and then scrapped by Artforum magazine); classical portrait painting (over represented, frankly, in this show); headshots (here, from 2000); and large-scale society portraits (from 2008). By turns creepy,

gaudy, lurid, ugly, garish, and exhilarating, her photographs put up a testy fight to keep you from instantly or casually objectifying the woman or man — usually woman — in the image.

While each tableau is meant to show a persona, it's also meant to keep you at distance. Her facial expressions throughout are steely, usually blank-ish, and they project thin personalities that reveal only slivers of the people behind them. Across series she repeats the same narrative beat in her work, namely a moment of resistance in her characters to being fully captured on film. She's rubber and you're glue. Your gaze bounces off her and sticks to you.

Still, don't be fooled by what may seem to be sarcasm — she is

emphatic and earnest about the complications of photography's lies, and by extension about the sum of ways we can possibly present ourselves to each other. One of the main reasons art historians love Sherman's work is that she injects complicated arguments into the trajectory of identity and liberation theory. In her work, you see traces of an adaptable, slippery identity that represents itself only by wearing and exchanging costumes and masks. The self in Sherman's work is an actor that acts, and never leaves the stage. It's not that mastery of appearances allows for the actual presentation of the real, it's that appearances are the only thing there is. There is no presentation of the real, only the constructed reality of the presentation.

Viewed together with "Stage Presence," Sherman's work fills in for performance artists you might find oddly absent across the hall. She stands in for both Mike Kelley and Paul McCarthy, as well as Bruce Nauman. All the same concerns that those artists (yes, male) are known for — forces played out in the body by abjection, failed desire, absurdity, and the grotesque — abound in her work. In this context it's hard not to see both commentary on and participation with those artists in her clowns, fashion, and grotesque series. This angle is made most explicit by her work of the last dozen or so years. Less referential to film, her headshots and society portraits since the late 1990s include more plausible, abject characters whose constructed lives and identities are in various states of decay.

For another day or two, Sherman's photographs can be seen in contrast with the exuberant Jean Paul Gaultier retrospective at the De Young Museum (closing August 19). In some ways Sherman is the yang

to Gaultier's yin, both addressing the slippery nature of identity and the performance of norms through the clothes and apparatuses of presentation. Highly recommended. **SFBG**

**CINDY SHERMAN**

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# OFF THE WALLS

Strategies of performance animate art — and site — in SFMOMA's 'Stage Presence'

BY ROBERT AVILA  
arts@sfbg.com

**VISUAL ART** As the Cindy Sherman retrospective draws huge crowds to the San Francisco Museum of Modern Art's fourth floor, visitors will find it the gateway drug par excellence for a neighboring show just a few steps away. Taking in Sherman's frozen drag — in which visual art harnesses performance as both subject and tactic — is already to broach the invigorating dialogue underway in "Stage Presence: Theatricality in Art and Media."

The eclectic group show, curated by SFMOMA's Rudolf Frieling, gathers choice pieces from the museum's collection, plus some vital loans, to consider the increasing role of theatricality as theme and strategy in contemporary art since the 1980s.

It further includes a "live art" component courtesy of the museum's curator of public programs, Frank Smiegel — a weekly performance series that continues through Labor Day weekend in a commissioned space adjacent to the gallery, a lush little jewel box of a theater-cinema designed by Bay Area artist Tucker Nichols. This week's performance piece is a highly anticipated local debut by Los

Angeles-based performance troupe My Barbarian: *Broke People's Baroque Peoples' Theater*, a raucous, multi-layered work that figures the American financial system as a garishly absurd spectacle of waste. (In addition to this site-specific series, a performance finale takes place October 4 in the museum's atrium: Rashaad Newsome's *Shade Compositions*, a choreographed choral work for 20 women of color.)

Whether live or otherwise, the bridging of the visual and perform-



ing arts in "Stage Presence" encompasses a truly wide range of work. Highlights include some fascinating projected pieces on view in one or another of the floor's darkened recesses — each one furnished with a glass window allowing visual access from the gallery proper, whether or not one wants to venture into the screening room.

One of these is Charles Atlas's *Hail the New Puritan* (1986), which collapses the visual and performing arts by way of a made-for-BBC faux-documentary portrait of Scottish dancer-choreographer Michael Clark, supposedly captured over the course of one monumental but half-desultory day as he and his

company rehearse his *New Puritan* (1984). With endless interruptions and segues — and a soundtrack sharpened by ample doses of post punk's jolly downers, the Fall (whose Mark E. Smith and Brix Smith even appear in a staged TV "interview" with Clark) — *Hail the New Puritan* remains a gorgeous work whose '80s-era aesthetic (a little like Godard meets Culture Club) retains a questioning and

mocking insouciance.

It's such jubilant indifference, including toward previous standards of seriousness or taste, that has contributed to a significant turn in much new work in the 1980s. Frieling, in an email correspondence from Europe, describes it as "a moment where the historic era of performance art and conceptualism had been challenged by a more exuberant, playful, and hybrid way of working — Charles Atlas, Peter Fischli and David Weiss, or

Robert Wilson [all represented in the show] being three examples from that time despite their huge differences."

Other salient themes running through the show explore the conceptual and practical possibilities in rehearsal, reenactment, and the speech act. To this end, the installation *Today Is Not a Dress Rehearsal* — which repurposes video of a Judith Butler lecture and other materials from an eponymous three-day collaborative performance by Mika Tajima (with her group New Humans) and Charles Atlas in the museum's atrium in 2009 — offers subtle food for thought amid a visual and aural repositioning of a privileged form of address.

Also intriguing along similar lines is Sharon Hayes's restrained yet progressively enthralling four channel video work, *Symbionese Liberation Army (SLA) Screeds #13, 16, 20, & 29* (2003). In each of four television screens fixed with audio headphones, viewers see and hear the artist reciting from memory each of Patty Hearst's four video messages to her parents while a hostage of the SLA in 1974, with prompting from an unseen audience each time she veers even slightly from the script. It becomes, especially in the era of Occupy, a resonant occasion for a collective act of remembering as well as re-presenting, re-creating, resituating, and reformulating an iconic but elusive link to a radical past.

"Rethinking formats of presentation is a key to many of the works and the whole show," says Frieling. "We were ultimately interested in art works that stress this open process while reflecting about the conscious act of staging." **SFBG**

**"STAGE PRESENCE: THEATRICALITY IN ART AND MEDIA"**

Through Oct. 8, \$11-\$18  
San Francisco Museum of Modern Art  
151 Third St., SF  
www.sfmoma.org



**MIKA TAJIMA, TODAY IS NOT A DRESS REHEARSAL (JUDITH BUTLER) (STILL, 2010.**

COURTESY THE ARTIST;  
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CINDY

Four local drag performance artists re-enact iconic Cindy Sherman portraits from the blockbuster SFMOMA retrospective





## ARTS + CULTURE

### 1 FAUXNIQUE

The truly artistic Fauxnique, a.k.a. Monique Jenkinson, currently holds a fellowship through the de Young Museum: she'll be Artist in Residence for the month of September in the de Young's Kimball Education Gallery, working in an open studio setting, co-hosting "Dance Discourse Project #13: Working in Museums" with Dancers' Group and CounterPULSE on Saturday, September 15 at 2pm), and making new work, including "Instrument," a solo created in an experimental collaboration with choreographers Chris Black, Amy Seiwert, and Miguel Gutierrez premiering at CounterPULSE in November.

www.fauxnique.net

### 2 LADY BEAR

Always elegant, but firmly large and in charge, Lady Bear hosts monthly parties Hot Rod at the Powerhouse here in SF and Cub Scout at the Eagle in LA. As Dragoon the actress, she's currently starring in the uproarious "Designing Women Live!" (Tuesdays through August 28, 8pm, \$20. Rebel, 1760 Market, SF.) and the upcoming "Roseanne: The Play" in September — tickets for both are at [www.brownpapertickets.com](http://www.brownpapertickets.com).

www.facebook.com/lamladybear

### 3 BOY CHILD

A relative newcomer to the scene, Boy Child stretches drag performance into phantasmagorical new directions, mashing neon hip-hop swagger into goth-electro darkness. Lately, she's been representing SF in New York and the Pacific Northwest and gaining attention for her photography.

weirdlittlebaby.tumblr.com

### 4 LIL MISS HOT MESS

One of the only queens who could have most of SF's colorful nightlifers dancing the hora to "Hava Nagila" at her Bar Mitzvah x2 party — or falling on their bums at her annual rollerskating birthday jam — Lil Miss Hot Mess will be stepping down as Miss Tiara Sensation during next month's pageant (Saturday, September 29, 9pm, \$10-\$20. Rickshaw Stop, SF. [www.rickshawstop.com](http://www.rickshawstop.com)) and enrolling in grad school, to begin her new life as a career girl. **SFBG**

www.lilmisshotmess.com

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**GUARDIAN**



BY MICHAEL KRIMPER  
arts@sfbg.com

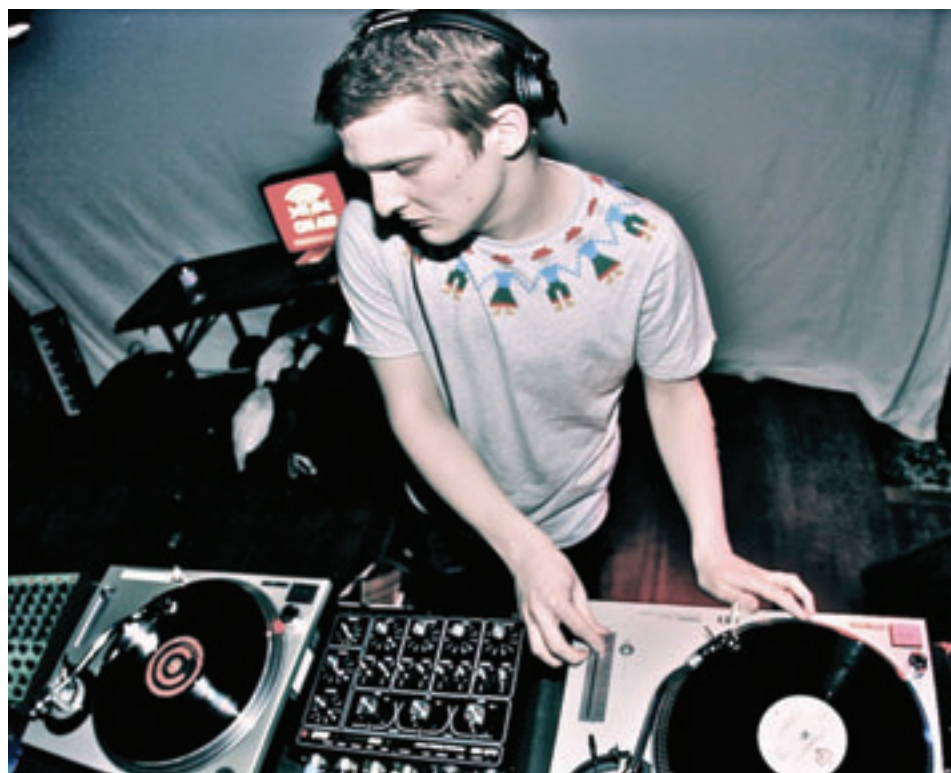
**MUSIC** Out of nowhere an isolated house groove surfaced from the ether of the Internet and touched an unexpected chord. It was called “Love Me Like This,” a throbbing re-edit of the early 1980s track of the same title from R&B group Real to Reel. Its author was an unknown British musician going by the name of Floating Points, a gerund whose aerial element reminded me at the time of another producer closer to home, Flying Lotus.

Apart from names, both applied jazz tendencies to their electronic compositions. And both were involved respectively in a loose constellation of musicians and producers, whose inspired theorizing on low end frequencies had just begun to crack apart the stale course taken by much of dance music, exploding it into countless directions.

This was the case in, at least, that nebulous sphere of grassroots creativity that many still lovingly call the underground — in which the alleged distinction between dance and head music (or, in industry parlance, between *electronic dance music* and *intellectual dance music*) just doesn’t make any sense. Is it head music dancing? Dance music getting head? How about this: dance music about dance music. That’s heady enough. And if you think I’m dancing around the issue, then I would be so lucky to have got my point across.

Putting my word games aside, Floating Points’s music hits a sweet spot. Something about “Love Me” suspends you in midair. Syncopated percussion lurches ahead, offset by a wandering snare. The song unravels joyously, arriving and departing from a series of peaks where the programmed drums and swirling vocal refrain come to be utterly overwhelmed by lush arpeggios, sweltering keys. Most of what we tend to place under the category of dance music operates precisely this formula in which claustrophobic discomfort builds and holds itself back until it’s finally spent in an expulsive release. Again and again. Floating Points, who is also called Sam Shepherd, often executes this to brilliant effect.

But something else can happen too, where the difference between claustrophobia and release is suspended. It’s as if, against all odds, you feel both restraint and letting go at the



## SUSPENDED IN THE GROOVE

Floating Points’ unlikely reconfiguration of dance music

same time. And there you are, floating in the delay between them — in an extraordinarily ecstatic shuffle where the climactic *drop* that has become so essential to the huge financial success of EDM festival acts just doesn’t even count anymore. You’ve been taken instead somewhere else, outside of the drop’s comfort zone.

“Love Me Like This” appeared from nowhere more than three years ago, before anyone really knew the name Skrillex, before dub-step would begin to sell its signature wobble to the popular consumption of American cars and Britney Spears’ songs. Then, Californian producers were in the midst of reinventing instrumental hip-hop, while others toyed with the boogie funk of Prince, as the sounds of UK club culture filtered into this experimental space.

I remember waiting impatiently for two specific aspects of these worlds to collide —

waiting for someone to take what Dam-Funk was doing in Los Angeles with bounce driven soul and fissure it with the two-step drum patterns that made all the sub-genres splintering from and around dub-step sound so interesting. Floating Points answered my silent wish.

I exaggerate my prescience here, though, because Shepherd far exceeded whatever I could muster in anticipation. His first proper release was a seven-inch record that debuted Eglo Records, which he co-founded with Alexander Nut in London. The single’s two tracks stem from the disorienting free jazz belonging to another incessant breaker of rules, Sun Ra. “Radiality” warps Ra’s “Lanquidity” into a plosive shattering of synthetic rhythms and melodies. The way the groove lobs in time is a bit like the floating I mentioned earlier — there we are, languishing warmly in rhythm.

A couple EPs, a number of singles, remixes, and collaborations followed. On *Vacuum*, Shepherd shows that he can just as well make a no frills house groove. Subtle narrative arcs made up of punchy bass lines and sticky keys invite you to surrender willingly to the beat. *Shadows* is a bit more experimental. The extended compositions are fractured: bass lines disappear into quiet piano solos, chords dissolve into pulses spiraling in concentric circles around themselves. From these shallow swirls of sound arise huge swells of energy, only to dissipate once again.

Some of Shepherd’s most magnetic music, though, features fellow Eglo signee Fatima on vocals. She not only sings wonderfully with the Floating Points Ensemble, but has also done significant work of her own with Shepherd on production. What sticks with me most is last year’s *Follow You* EP, a subtle and lovely take on the intoxicating inner visions that music can conjure.

It turns out Floating Points is a classically trained musician, who only moonlights on analog drum machines and synthesizers. A great deal of his waking hours are otherwise devoted to pursuing a Ph.D in neuroscience. I assume that’s why it’s taken Shepherd this long to touch down in San Francisco for a live performance. And thanks to the curatorial teamwork between DJ Dials and Noise Pop’s Dawson Ludwig, he’ll join the eclectic bill for the upcoming Scene Unseen event.

Set among other headliners —including both the extravagant rapper, Riff Raff (whom will be played by none other than James Franco in an upcoming film directed by Harmony Korine), and the showy Chicago duo, Flosstradamus — I’m not sure what to expect. Add to that set list two experimental beatsmiths from LA, Dibiase and Groundislava, as well as locals Ghost on Tape and the DJ crew KM / FM, among others, then you’ve pretty much run the risk of nullifying any categorical expectation. It’s really quite a gamble. Then again, that’s the liminal space in which Floating Points has thrived, and in which tomorrow’s music has always thrown its dice. **SFBG**

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## MID-CENTURY MODERN



Early efforts by Antonioni and Fellini elevate the curio factor of *Love in the City*

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** After World War II, the hitherto miniscule U.S. market for foreign language films slowly opened up, partly due to G.I.s returning home curious about the countries they'd been stationed in. But mostly it was because bold new voices in European cinema were delivering a new realism that could be sold (even when cut by censors) as more "shocking," "frank," and "shameless" than anything Hollywood would hazard for years yet.

While Sweden, France, and other nations would soon catch up, the first to make a significant impact was Italy, whose artists chronicled the ruination it had to recover from after Axis defeat. Italian Neorealism, as the movement came to be called, looked like nothing else before it; even rare social-issue documentaries had been heavily doctored and sanitized by comparison. Reacting against the increasingly incongruous glamour of studio films made as war and Mussolini's government wreaked havoc, the neorealists (largely film critics turned makers, as with the French New Wave a decade later) eschewed soundstages and trained actors for the real world. Lines between fiction and nonfiction were willfully blurred.

Leading neorealist films (which fast influenced American film noir and other genres) made a splash. That happened thanks to (or in spite of) misleading adverts for movies that were far from sexy: 1945's *Rome, Open City* (resistance fighters caught, tortured, and killed by Gestapo), 1946's *Shoeshine* (poor kids scapegoated by corrupt cops, thrown in prison), 1948's *The Bicycle Thief* (desperate father and son lose the vehicle that provides their threadbare subsistence), 1952's *Umberto D.* (old pensioner gets sick, evicted, suicidal). All these were directed by

Roberto Rossellini or Vittorio De Sica, the first star neorealists.

By 1953 Italian cinema was moving on. It had begun to export bombshells (Silvana Mangano from 1949's *Bitter Rice*, then Sophia Loren and Gina Lollobrigida); soon would come the sword and sandal epics and international co-productions that would make Rome a crazy hive of commercial filmmaking. Neorealism was on its way out, but as a brand it still had familiarity and a certain market appeal. Ergo a "second generation" of directors were introduced via *Love in the City* (1953), a recently restored six-part omnibus feature opening for a week at the San Francisco Film Society Cinema (side note: SFFS's residency at Japantown's New People ends August 31; the organization plans to shift its fall programming to various local venues).

It isn't a great film so much as a great curio, and a crystal ball forecasting where the local industry would be head for the next 20 years or more. Little of that was immediately apparent, but just months later Federico Fellini (the sole director here who'd already made several well-received features) would cause a sensation with *La Strada* (1954). The others, including Michelangelo Antonioni, would eventually follow with breakthroughs of their own. The two surviving today are still active — in fact Francesco Maselli and Carlo Lizzani just contributed to a new omnibus feature last year.

Introduced as "a journal created out of film rather than pen and ink" — love being the topic of its first (and last) "issue" — *Love in the City* announces its "Raw! Revealing! Shocking!" intentions with Lizzani's psuedodocumentary opening "article," a series of interviews with alleged prostitutes. The next similarly surveys women driven to attempted suicide. While the style is as yet unidentifiable, the subject of profound, despairing

alienation amid the crowd could hardly be more apt for young Antonioni.

Things lighten up considerably with a delightful set piece of amorous shenanigans in a divey dancehall, demonstrating the wry observation that would make Dino Risi one of Italian cinema's greatest comedy directors. Fellini's equally bemused vignette finds a young reporter investigating a matchmaking agency for a humorous story sobered by the plight of the poor, earnest would-be bride he meets.

These breezy episodes are followed by the most devastating. Maselli's *Story of Caterina*, co-written by De Sica's scenarist Cesare Zavattini, follows its plain, forlorn heroine (Caterina Rigoglioso) from bad to worse — impregnated and abandoned, she can neither return to the Sicilian family that's disowned her or work legally in Rome to support her toddler son. The extremes to which she's driven are bleakest tragedy.

Even the most frivolous of these segments capture the realities of urban poverty with unblinking authenticity. As if acknowledging that so much realism might be bad for the digestion, *Love in the City* ends on its silliest (and sole upwardly mobile) note. Future *Mafioso* (1962) director Alberto Lattuada's *The Italians Turn Their Heads* finds all Roman man-kind neck craning to leer at a procession of pretty women in tight modern fashions, each granted their own distinct lounge-music theme by composer Mario Nascimbene — thus silencing the chorus of wolf-whistles that would have been their real-life soundtrack. **SFBG**

#### LOVE IN THE CITY

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## ASIAN ART MUSEUM MATCHA: SHAMANISM

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Last funding for the Asian Art Museum's MATCHA Program is provided by Wells Fargo. Additional support provided by Douglas A. Tilden, Elizabeth Warner, and Drs. Jane and Sanford Tam. Media sponsors: 7x7, SF Bay Guardian, and SFist. Photo of Dohee Lee by Jason Lee.

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## ARTS + CULTURE: FILM

# THE TROUBLE WITH DEMONS

First-run Asian films bring sexy spirits and sad samurai to town

BY CHERYL EDDY

[cheryl@sfbg.com](mailto:cheryl@sfbg.com)

**FILM** Suspended between the deluge of superhero flicks and awards-show fodder (speaking of, check back next week for the Guardian's fall movie preview), mid-to-late August is an outstanding time to go to your local art house, rep theater, underground cinema, or movie night in the park.

You could also seek out a pair of new movies from Asia, both opening Friday, which offer viewing experiences only similar in that they're entirely different than anything else out there right now — or ever, in the case of *Painted Skin: The Resurrection*, a sort-of sequel to 2008's *Painted Skin* (which one need not have seen to enjoy *Resurrection*).

Starring two of China's most glamorous leading ladies, *Resurrection* is a lavish fantasy following the adventures of fox demon Xiaowei (Xun Zhou), who can become human only if someone voluntarily offers up his or her heart (as in, the actual blood-pumping muscle). Though she's been rampaging cross-country trying to find a suitable man-donor, she spots a likelier candidate in Princess Jing (Vicki Zhao), who wears a delicate gold mask to conceal her scarred face. Jing

has fled her royal duties to confront her true love, General Huo (Chen Kun), who is a generally nice guy and most excellent archer, but not a huge fan of the messed-up face. But wait! Supernaturally pretty Xiaowei has just the solution, and it definitely involves swapping bodies (and all-important internal organs).

But Huo is secondary here. Less a love story than the tale of a toxic friendship, *Resurrection* adds levity with a subplot about a demon hunter (William Feng) who falls for

Xiaowei's bird-demon sidekick (Mini Yang), and has plenty of over-the-top flair, with abundantly obvious CG and Kris Phillips' campy performance as an evil wizard. It was a huge hit in China but will probably only reach a small audience here, so don't miss your chance.

A different type of demon — the mental, fucks-with-your-emotions kind — infiltrates *Hara-Kiri: Death of a Samurai*, the latest from prolific director Takashi Miike. The speed of his output is nearly as dizzying as the array of genres represented in his filmography, though for *Hara-Kiri*, he sticks with the samurai milieu of his hit 2010 epic, *13 Assassins*. That said, despite its equally suggestive-of-gore title, *Hara-Kiri* — which takes place some 250 years earlier than *Assassins* — is no limb-lopping extravaganza. Rather, it's a surprisingly somber drama, with violence used judiciously (albeit gruesomely).

Solemn samurai Hanshiro (Ebizo Ichikawa, an acclaimed kabuki theater actor) appears before a feudal lord, humbly asking permission to commit ritual suicide in the man's courtyard. But in this house, skepticism reigns over honor, thanks to a recent rash of "suicide bluffs" — it's not death these downtrodden men seek, but sympathy in the form of handouts or job offers. In fact, there was a suicide bluff recently, right there in the courtyard. A young man named Motome. It ended badly.

It's soon clear that Hanshiro and Motome are connected, and the circumstances that motivate their extreme behavior are indeed tragic and deeply felt. Miike takes his time getting there, though, and fans seeking break-neck mayhem may be disappointed. Side note: for whatever reason, Miike filmed *Hara-Kiri* in 3D, but it'll be screening in old-school 2D during its local run at the Four Star. **SFBG**

**PAINTED SKIN: THE RESURRECTION** and **HARA-KIRI: DEATH OF A SAMURAI** open Fri/17 in San Francisco.





# MUSIC LISTINGS

## CHIDDY BANG PLAYS THE INDEPENDENT SUN/19.

PHOTO BY JAY BROOKS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to

submit items for the listings, see Picks.

## WEDNESDAY 15

### ROCK/BLUES/HIP-HOP

**Estocar, Intangible Animal** Grant and Green. 9:30pm, free.  
**Family of the Year, Colourist** Brick and Mortar Music Hall. 9pm, \$10.  
**Guido vs Jason Marion** Johnny Foley's Dueling Pianos. 9:30pm.  
**Hard Skin, Brilliant Colors, Sydney Ducks, Neon Piss** Elbo Room. 9pm, \$10.  
**Hot Panda, Apopka Darkroom** Hemlock Tavern. 9pm, \$6.  
**Little Hurricane, Vandella, Hudson Bell** Bottom of the Hill. 9pm, \$10.  
**Love Ax, Follow, Hodges, Real Numbers** Cafe Du Nord. 8pm, \$10.  
**Nathan & Rachel** Johnny Foley's. 9pm, free.  
**Matthew Santos** Hotel Utah. 10pm, \$8.  
"SF Underground Music Fest" 50 Mason Social House, SF; (415) 433-5050. 8pm, \$5. With Jesse Brewster, Tom

Huebner and the Real Deal, Brad Brooks, Felsen.  
**Shannon and the Clams, Audacity, Primitive Hearts** Knockout. 9:30pm, \$8.  
**Soul Train Revival** feat. Ziek McCarter Boom Boom Room. 8pm, \$5.

### FOLK/WORLD/COUNTRY

**Marlow Rosado y La Riquena** Yoshi's SF. 8pm, \$22.

### DANCE CLUBS

**Hardcore Humpday Happy Hour** RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.  
**That Good** Public Works. 9pm, \$5. With Hopie, Zyme, Johnny 5, Taso, Triple Cup, AKM, and more.

## THURSDAY 16

### ROCK/BLUES/HIP-HOP

**Steve Barton, Marvin Etzioni** Cafe Du Nord. 8:30pm, \$15.  
**Matty Charles** Hemlock Tavern. 6pm, \$5.  
**Charli CXG, Neighbourhood, popscene DJs** Rickshaw Stop. 9:30pm, \$13-\$15.  
**Cherry Poppin' Daddies** Yoshi's SF. 8pm, \$22.  
**Dr. John and the Lower 911** Independent. 9pm, \$39.50.  
**Alejandro Escovedo, Jesse Malin** Bimbo's. 8pm, \$25.  
**H.U.M.A.N.E.W.I.N.E., Sansa and Shiri Show** Amnesia. 7pm, \$8-\$10.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Alexz Johnson, Xiomara** Brick and Mortar Music Hall. 8pm, \$15-\$30.  
**Mallard, Wimps, Big Drag** Three Parkside. 9pm, \$7.  
**Northerlies, Country Mourns, Shawerma** Hemlock Tavern. 9pm, \$6.  
**Phenomenauts, Prima Donna, Dirty Hand Family Band** Bottom of the Hill. 9pm, \$10.  
**Rags Tuttle vs Guido** Johnny Foley's Dueling Pianos. 9:30pm.  
**Twin Shadow, Poolside** Great American Music Hall. 9pm, \$21.

## JAZZ/NEW MUSIC

**Savanna Jazz Vocal Jam with Master Trumpeter Eddy Ramirez** Savanna Jazz. 7:30pm, \$5.

## FOLK/WORLD/COUNTRY

**Jeannie and Chuck's Country Roundup** Atlas Cafe, 3049 Alabama, SF; [www.atlascave.net](http://www.atlascave.net). 8-10pm, free.  
"San Francisco Son Jarocho Festival" Brava Theater, 2781 24th St, SF; [www.brava.org](http://www.brava.org). 7pm.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. Senior Oz birthday throwdown with DJ Pleasuremaker, plus resident percussionists.  
**Arcade** Lookout. 9pm, free. Indie dance party.  
**Get Low** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and soul.

CONTINUES ON PAGE 30 >>

### Thee Parkside

FULL BAR 7 DAYS • Happy Hour M-F, 2-8pm  
**OPEN AT 2PM, SAT/SUN AT 10AM**  
KITCHEN OPEN DAILY • SUNDAY BRUNCH

**THURSDAY 8/16 9PM \$7**



**THE MALLARD**  
WIMPS  
BIG DRAG

**FRIDAY 8/17 9PM \$10**



**COBRA SKULLS**  
FUCKING BUCKAROOS  
DEAD SET  
HIDES

ALL AGES!

**SATURDAY 8/18 2PM-2AM \$15**

2ND ANNUAL SAN FRANDELIC SUMMERFEST

- SPINDRIFT • OUTLAW
- ELECTRIC FLOWER GROUP
- MR. ELEVATOR AND THE BRAIN HOTEL • PLANT TRIBE • GLITTER WIZARD • ELECTRIC SHEPHERD
- ZODIAC DEATH VALLEY • THE LOTUS MOONS • THE LOVE DIMENSION • BLUES FOR CARL SAGAN • THE DOWN DIRTY SHAKE • THE SFPD • THE SPIRAL ELECTRIC • DJ DUKE OF WINDSOR

**SUNDAY 8/19 12PM FREE**



**INDIE MART!**

ALL AGES!

**UPCOMING SHOWS**

- 8/23 - NIGHT BEATS, TERRY MALTS, THE SHROUDS
- 8/24 - HORNSS, MUSK, DEAD MEAT, STANOSAUR
- 8/25 - BRUCE ROEHRS BIRTHDAY BASH BENEFIT
- 8/30 - SHREDWELL 2 VIDEO PREMIER
- 8/31 - CHIXDIGGIT!, THE MEAT SLUTS, BOATS!
- 9/2 - VEKTOR, HATCHET, APOCRYPHON
- 9/5 - CHEAP GIRLS, THE DROWNING MEN, FAYROY
- 9/6 - THIS BIKE IS A PIPE BOMB, WILD ASSUMPTIONS, NASTY CHRISTMAS
- 9/15 - THE OLD FIRM CASUALS, CITY IN VAIN, TOUGHSKINS, BRICKTOP, OLD GLORY
- 9/16 - POLKAPALOOZA 2012
- 9/20 - BETWEEN THE CITIES ARE STARS, NIGHT FRUIT, SEATRAFFIC, TOMIHIRA
- 9/29 & 9/30 - 20 SIDED RECORDS FESTIVAL
- 11/6 - MR. GNOME

**www.theeparkside.com**  
1600 17th Street • 415-252-1330

### Elbo Room

**WED 8/15 9PM \$8 ADV. \$10 DOOR**

ELBO ROOM PRESENTS  
**HARD SKIN** (U.K.)  
**BRILLIANT COLORS**  
**SYDNEY DUCKS**  
**NEON PISS**

**THU 8/16 9:30PM \$5 B4 11PM \$7 AFTER**

SENIOR OZ BIRTHDAY THROWDOWN  
**AFROLICIOUS**  
WITH DJS/HOSTS  
**PLEASUREMAKER & SENOR OZ**  
PLUS RESIDENT PERCUSSIONISTS

**FRI 8/17 10PM \$15**

ELBO ROOM PRESENTS  
**B-SIDE PLAYERS** (LA)  
PLUS **LA MISA NEGRA**

**SAT 8/18 10PM \$10**

SPINNING '60S SOUL 45'S  
**SATURDAY NIGHT SOUL PARTY**  
WITH DJS  
**LUCKY, PAUL PAUL, PHENGREN OSWALD**  
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

**SUN 8/19 5PM \$7**

EARLY SHOW: SHUTTER PRESENTS  
**MARK BURGESS** OF  
**THE CHAMELEONS UK**  
PLUS **MALDITOS** AND  
**DJ NAKO**

**9PM \$6 ADV. \$9 DOOR**

LATE SHOW:  
**DUB MISSION** PRESENTS  
A BAY AREA EXCLUSIVE SHOW FEATURING THE S.F. DEBUT OF  
**DREADSQUAD** (LOOZ/ POLAND)  
PLUS **KUSH ARORA**  
(TOP BILLIN, SUREFIRE, KAP)  
AND **DJ SEP**  
ADV. TIX: [WWW.INTICKETING.COM](http://WWW.INTICKETING.COM)  
& [WWW.BROWNPAPERTICKETS.COM](http://WWW.BROWNPAPERTICKETS.COM)

**MON 8/20 9PM \$6**

\$2 DRINK SPECIALS  
CHAD STAB PRESENTS  
**THE MYONICS**  
**HLVR** (LOS ANGELES)  
**BLEACHED PALMS**

**TUE 8/21 9PM \$7**

**BRAZILIAN WAX**  
**FAT TUESDAYS**  
WITH RESIDENT DJS  
**CARIOCA & P-SHOT**  
AND SPECIAL LIVE GUESTS  
**FORRO BRAZUCA**

**WED 8/22 10PM \$5 ADV**

8 YEAR ANNIVERSARY  
**SHUTTER** WITH DJS  
**NAKO, OMAR, & JUSTIN**

UPCOMING  
THU 8/23 **AFROLICIOUS: FUNK ARK**  
FRI 8/24 **ALBINO! FOG DUB**  
SAT 8/25 **BROWNOUT**  
SUN 8/26 **DUB MISSION: DJ SEP, TAAL MALA**

ADVANCE TICKETS  
**WWW.BROWNPAPERTICKETS.COM**  
ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

### Make-Out Room

**WED 8/15, 6PM \$10**

**BLEEDING HEARTS DATE AUCTION**  
WIN A DATE W/ A HOT, SINGLE GUY OR GAL  
DATES INCLUDE GIFT CARDS FOR FUN OUTINGS/EVENTS

**9:30PM NO COVER!**

**LOVE GUN**  
DJ 2SHY-SHY & DJ MELT W/U  
GLAM, DIRTY DISCO, FUNK

**THURS 8/16 6PM FREE!**

**SUGAR SNAP!**  
DJ JZA • MOTOWN, SOUL, DISCO

**9PM**

**CHUB-E-FREEZ!**  
DJ BIG NATE, ALL HIP HOP, ALL VINYL

**FRI 8/17 7:30PM \$8**

**SHOULD WE RUN • BLUE TULIP**

**EVERY FRIDAY! 10PM \$5**

**LOOSE JOINTS!**  
DJS TOM THUMP, DAMON BELL & CENTIPEDE  
BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

**SAT 8/18 7:30 \$8**

**AEROSOLS • PUCE MOMENT**  
10PM, \$5

**EL SUPERRITMO!**  
EL KOOL KYLE Y DJ ROGER MÂS  
CUMBIA, DANCEHALL, SALSA, HIP HOP

**SUN 8/19 \$8-10 7:30PM**

**SEAWEEED SWAY SHOWCASE!**  
IDEA THE ARTIST • MIMES OF WINE  
WAITING ROOM

**MON 8/20 7:30PM FREE!**

**SAD BASTARDS CLUB**  
STEPHANIE FINCH  
JUSTIN FRAHM • PAUL GRIFFITHS  
TOM HEYMAN • DOUG HILSINGER

**10PM FREE!**

**CHICKEN COOP JUKE**  
VINTAGE COUNTRY W/ DJ TEETS

**TUES 8/14 9:30 PM FREE**

**LOST & FOUND**  
DEEP & SWEET 60S SOUL 45S  
DIS LUCKY & PRIMO & FRIENDS

**3225 22nd St. @ MISSION SF CA 94110**  
**415-647-2888 • www.makeoutroom.com**

### UTAH

**WEDNESDAY 08/15**  
8PM • \$8 ADV / \$10 DOOR  
• **Matthew Santos**  
• **Diamond Rings**

**THURSDAY 08/16**  
9PM • \$10 ADV & DOOR  
• **Corpus Callosum**  
• **Spirits of the Red City (MN)**  
• **Suzanne Vallie**

**FRIDAY 08/17**  
9PM • \$10 ADV & DOOR  
• **Thrillouette**  
• **Anaura**  
• **The Major Deegan**

**SATURDAY 08/18**  
9PM • \$8 ADV / \$10 DOOR  
• **The Sam Chase**  
• **The Cuss**  
• **Anju's Pale Blue Eyes**

**SUNDAY 08/19**  
8PM • \$5 ADV & DOOR  
• **The Wave Commission**  
• **The Mark Nelsen Band**  
• **Secret Suspenders**

**MONDAY 08/20**  
8PM • \$FREE  
Bay Guardian Readers  
Poll Best Open Mic  
• **Open mic with Brendan Getzell**

**TUESDAY 08/21**  
8PM • \$5 ADV & DOOR  
• **Sarah Lou Richards**  
• **Melody Walker**  
• **The JRo Project**

**WEDNESDAY 08/22**  
8PM • \$7 ADV & DOOR  
All advance ticket buyers will also receive a copy of Lily's new CD "Wicked Ways" at the show that night

- **Lily Holbrook**
- **Devin Reid**
- **The Workaround**
- **Huntinanny**

**THURSDAY 08/23**  
9PM • \$8 ADV & DOOR

- **Ryan Lynch (Dominant Legs)**
- **Tim Cohen (The Fresh & Onlys)**
- **Jessica Pratt**


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ADVANCE TIX AT [HOTELUTAH.COM](http://HOTELUTAH.COM)  
500 4th Street • (415) 546-6300

### LIVE MUSIC


### BRICK & MORTAR

MUSIC HALL  
1710 MISSION ST., SAN FRANCISCO, CA 94103  
[BRICKANDMORTARMUSIC.COM](http://BRICKANDMORTARMUSIC.COM)


**WED 8/15**  
**FAMILY OF THE YEAR**  
THE COLOURIST



**THU 8/16**  
**ALEXZ JOHNSON**  
XIOMARA




**FRI 8/17**  
BRICK & MORTAR PRESENTS - FUZZ BOX  
**MEAT MARKET**  
THE SPYRAL  
THE LOTUS MOONS  
DJ AL LOVER




**SAT 8/18 7PM**  
**PHISH**  
LIVE WEBCAST  
FROM BILL GRAHAM CIVIC AUDITORIUM

**SAT 8/18 10:30 PM**  
AFTER PHISH CONCERT  
PARTY TRACORUM  
THIS IS A FREE EVENT

**SUN 8/19**  
**PARLOR TRICKS**  
THE PS & QS  
THE LIZ O SHOW




**TUE 8/21**  
**KIRK HAMILTON**  
MEASURE  
WHITNEY NICHOLE



### THE NEW PARISH

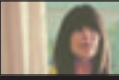
579 18<sup>TH</sup> STREET  
(AT SAN PABLO)  
OAKLAND, CA 94612  
[THENEWPARISH.COM](http://THENEWPARISH.COM)

**WEDNESDAY 8/15**  
DELIRADIO PRESENTS  
**CALDECOTT**  
THE SOFT WHITE SIXTIES,  
THE REAL NASTY, DJ SETS  
BY THE RONDO BROTHERS




FREE!


**THURSDAY 8/16**  
(((FOLKYEAH!!!))) PRESENTS  
**NICKI BLUHM AND THE GRAMBLERS**  
BROTHERS COMATOSE



**FRIDAY 8/17**  
**SAMBADA**



**SATURDAY 8/18**  
(((FOLKYEAH!!!))) PRESENTS  
**PETER MURPHY**  
OURS



EDITORIALS | NEWS | FOOD + DRINK | PICKS | ARTS + CULTURE | MUSIC LISTINGS | STAGE LISTINGS | ON THE CHEAP | FILM LISTINGS | CLASSIFIEDS | AUGUST 15 - 21, 2012 / SFBG.COM 29



MUSIC LISTINGS

CONT>>

Nicky Da B, StayGold DJs, Future Perfect DJs  
Public Works. 9pm, \$10.  
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 17

ROCK/BLUES/HIP-HOP

Acid Blast, Bar Fight Benders, 806 . S. Van Ness, SF; www.savekustf.org. 9pm, \$5. Save KUSF benefit.  
Bay Area Heat Johnny Foley's. 9pm, free.  
B-Side Players, La Misa Negra Elbo Room. 10pm, \$15.  
Buxter Hoot'n, Jugtown Pirates Cafe Du Nord. 9:30pm, \$10.  
Cobra Skulls, Fucking Buckaroos, Dead Set,

Hides Thee Parkside. 9pm, \$10.  
Dr. John and the Lower 911 Independent. 9pm, \$39.50.  
Colin Gilmore, Russ Bartlett Amnesia. 6-10pm, \$7-\$10.  
Guido, Rome Balestrieri, Jason Marion Johnny Foley's Dueling Pianos. 9pm.  
Howlin Rain, Strange Vine Rickshaw Stop. 8:30pm, \$13-\$15.  
Meat Market, Spyral, Lotus Moons Brick and Mortar Music Hall. 9pm, \$6-\$9.  
"Phish After Party" with Polyrythmics Boom Boom Room. 8pm, \$15.  
Residential Echoes, Pink Films, Swiftumz Hemlock Tavern. 9:30pm, \$7.  
Super Diamond, Duran Duran Duran Bimbo's. 9pm, \$22.  
Tremor Low, Genevapo, Mothra Washington Bottom of the Hill. 10pm, \$10.  
Twin Shadow, Poolside Great American Music Hall. 9pm, \$21.  
Vokab Kompany 330 Ritch. 9pm, \$10.

JAZZ/NEW MUSIC

Ben Bacot Savanna Jazz. 7:30pm, \$8.  
Jazz Crusaders Yoshi's SF. 8pm, \$40; 10pm, \$25.

FOLK/WORLD/COUNTRY

"San Francisco Son Jarocho Festival" Brava Theater, 2781 24th St, SF; www.brava.org. 7pm.  
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18.

DANCE CLUBS

DJ What's His Fuck Riptide. 9pm, free.  
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.  
Nosaj Thing, Mux Mool Public Works. 9:30pm.  
No Way Back and L.I.E.S. Public Works Loft. 10pm, \$10-\$20. With Legowelt, Xosar, Svengalisghost, Ron Morelli, Solar, Conor.  
Old School JAMZ El Rio. 9pm.

Scene Unseen 1015 Folsom. 10pm, free with RSVP.  
With Flosstradamus, Riff Raff, Floating Points, and more.  
Trannyshack: Stevie Nicks vs. Kate Bush Tribute DNA Lounge. 9:30pm, \$15.

SATURDAY 18

ROCK/BLUES/HIP-HOP

Rome Balestrieri, Guido, Jason Marion Johnny Foley's Dueling Pianos. 9pm.  
Catacomb Creeps, Hornss, Guitar Magazine Hemlock Tavern. 5pm, \$5.  
Cut Loose Band Johnny Foley's. 9pm, free.  
Lee Fields & the Expressions, Hard French, Top Cat & Miles Ahead Independent. 9pm, \$25.  
"Guitar Slingers and Blues Singers" Great American Music Hall. 8pm, \$13. With Volker Strifler, Terry Hiatt, Tia Carroll, Dave Workman, and more.  
Mad Mama and the Bona Fide Few Riptide.

9:30pm, free.  
Midnight Magic, Tron Jeremy, Brother Sister Rickshaw Stop. 10pm, \$10-\$15.  
Permanent Collection, Bilinda Butchers, Love Cuts Hemlock Tavern. 9:30pm, \$7.  
Range of Light Wilderness Slim's. 8pm, \$10-\$12.  
"San Frandelic Summerfest" Thee Parkside. 2pm, \$15. With Spindrift, Electric Flower Group, and more.  
Super Diamond, Duran Duran Duran Bimbo's. 9pm, \$22.  
Thee Mile Pilot, Dramady Bottom of the Hill. 10pm, \$20.  
Tracorun Brick and Mortar Music Hall. 11pm, \$5-\$10.

JAZZ/NEW MUSIC

Jazz Crusaders Yoshi's SF. 8 and 10pm, \$40.  
Suzanna Smith Savanna Jazz. 7:30pm, \$8.

FOLK/WORLD/COUNTRY

"San Francisco Son Jarocho Festival" Brava Theater, 2781 24th St, SF; www.brava.org. 7pm.

**MEZZANINE**  
444 Jessie Street

THURSDAY • AUG 16 • 9PM  
**RZA (FULL BAND)**  



FRIDAY • AUG 17 • 9PM-3AM  
**PARTICLE**  
3 HR PINK FLOYD POST PHISH SET  


SATURDAY • AUG 18 • 8PM  
**LUCIANO (LIVE)**  


THURSDAY • AUG 23 • 8PM  
**ALEX CLARE**  


FRIDAY • AUGUST 24 • 9PM  
**THE VERY BEST**  


8.25 GILBERTO SANTA ROSA  
8.26 THEOPHILUS LONDON  
8.31 CHROMATICS  
9.01 WE PARTY  
9.07 CAPITOL CITIES  
9.10 TRUST + DZ DEATHRAYS  
9.14 BAG RAIDERS (DJ)  
9.26 DRAGONETTE  
10.06 BEATS FOR BOOBS  
10.18 GEOGRAPHER  
10.19 EMANCIPATOR  
11.03 FRED WESLEY  
11.09 REBIRTH BRASS BAND  
11.10 REBIRTH BRASS BAND  
12.01 SIMIAN MOBILE DISCO  
12.15 THE SOFT MOON  
MEZZANINESF.COM | 415.625.8880 | 21+

**THE BOTTOM OF THE HILL**

WEDNESDAY 15 8:30 DOORS • \$10 • 21+  
**LITTLE HURRICANE**  
**VANDELLA**  
**HUDSON BELL**

THURSDAY 16 8:30 DOORS • \$10 • AA  
**PHENOMENAUTS**  
CO-HEADLINING  
**PRIMA DONNA**  
**THE DIRTY HAND FAMILY BAND**

FRIDAY 17 8:30 DOORS • \$10 • 21+  
**TREMOR LOW**  
**GENEVAPOP**  
**MOTHTRA WASHINGTON**  
RIOT EARP

SATURDAY 18 8:30 DOORS • \$17/20 • 21+  
**3 MILE PILOT**  
**DRAMADY**

TUESDAY 21 8:30 DOORS • \$9 • AA  
ACOUSTIC TUESDAY: LOCAL SONGWRITER SHOWCASE  
**MIKE HUGUENOR**  
OF SHINOBU & HARD GIRLS  
**JOSH STAPLES**  
OF THE VELVET TEEN, THE NEW TRUST & THE JEALOUS SOUND  
**MISS CLOUD**  
EX- THE UNDERGROUND RAILROAD TO CANDYLAND  
**BRENDAN GETZELL**

TH 23  
**Pine**  
Band Practice  
Lady Stardust  
all-female Ziggy Stardust cover band  
DJ Kit Friday

FR 24  
**American Steel**  
The Reckless Kind  
Ilona Staller

MO 27  
**Bomb The Music Industry**  
Classics Of Love  
Street Eaters  
Point Of View

SA 25  
**The Hooks**  
Chris Von Sneidern  
Eastern Span  
InterChords  
DJ Jesse Luscious

TU 28  
**Desaparecidos**  
The Velvet Teen

**bottomofthehill.com/tickets.html**  
1233 47TH ST. • SF • 415-626-4455

**The Page**  
*Comfort \* Style*

Cocktails 22 Tap Beers  
Pool Tables



298 Divisadero at Page  
415-255-6101  
www.thepagebar.com

**BAY AREA AFRICAN  
HAIR BRAIDING  
& EXTENSIONS**



**7 DAYS A WEEK**  
**415-378-4413**  
**256 TAYLOR ST. @ ELLIS • SF**

**BAR OF THE WEEK**

**WRECK ROOM**

Wreck Room  
1390 California St., SF,  
(415) 823-2337

• Neighborhood: Nob Hill

• What you'll find: The bar boasts a pool table, Pop-a-Shot, shuffleboard, ten TVs, jukebox, and a super plush women's bathroom stocked with US Weekly magazines.

• What to order: Order one of the daily a drink specials and hit up the hoops or dartboard.

• Fun Fact: All of the wood in the bar is salvaged maple from the gym floor at Carlmont High in Belmont.

**GUARDIAN  
SFBG.COM**

**Benders**  
SF • CA  
KITCHEN OPEN MON-SAT AT 6PM

8/15 "WHISKEY WEDNESDAY'S"  
\$5 PPR AND WHISKEY SHOT  
ALL NIGHT LONG

8/17 10:00 P.M. • \$5 - \$20 DONATION REQUESTED  
KUSF IN EXILE BENEFIT:  
**ACID BLAST AND BAR FIGHT**

8/18 10:00 P.M. • ONLY \$5  
**MY GRAVEYARD JAW**  
WITH P.O.P.S  
AND STELLA ROYALE

8/19 "SCHLITZ INDUSTRY NIGHT"  
\$4 SHOTS OF FERNET BRANCA,  
\$2 SCHLITZ BOTTLES,  
\$5 SHOTS BULLIT BOURBON,  
\$3 STOLLI SHAKY SHOTS  
FREE SNACKS FROM CLARE'S DELI

8/20 "MOJITO MONDAYS"  
\$5 MOJITOS ALL DAY AND ASS-END  
HAPPY HOUR 11 P.M. TO 2 A.M. \$1 OFF  
DRAFT/WELL

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# MUSIC LISTINGS

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## DANCE CLUBS

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**DJ Garth** Public Works Oddjob Loft. 10pm, \$5-\$10.  
**Fringe** Madrone Art Bar. 9pm, \$5.  
**Rob Garza, Afrolicious** Mighty. 9pm, \$15.  
**OK Hole** Amnesia. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music.  
**Radio Franco** Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.  
**Smiths Night SF** Rock-It Room. 9pm, free.  
**Wild Nights** Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

## SUNDAY 19

## ROCK/BLUES/HIP-HOP

**Braid, Owen, TS & the Past Haunts** Slim's. 8pm, \$20.  
**Chiddy Bang** Independent. 9pm, \$20.  
**EmptyRoom, mnttaB, Diesel Dudes** Hemlock Tavern. 9pm, \$6.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Calvin Johnson, Katie & the Lichen, Shivas, Memories** Cafe Du Nord. 9pm, \$8.  
**Parlor Tricks, Ps & Qs, Liz O Show** Brick and Mortar Music Hall. 8pm, \$5-\$8.  
**"Tricycle Music Festival"** SF Main Library, 100 Larkin, SF; www.sfpl.org. 3pm. With Recess Monkey, Frances England, Hipwaders, and more.

## JAZZ/NEW MUSIC

**Jazz Crusaders** Yoshi's SF. 6pm, \$30; 8pm, \$35.  
**Savanna Jazz Vocal Jam with Kelly Park** Savanna Jazz. 7pm, \$5.  
**Vagabond Lovers Club** Amnesia. 9pm, \$7-\$10.

## FOLK/WORLD/COUNTRY

**Dead Frets** O'Reilly's Irish Club, 622 Green, SF; www.sforeillys.com. 9pm, free.  
**"San Francisco Son Jarocho Festival"** Brava Theater, 2781 24th St, SF; www.brava.org. 7pm.

## DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6-\$9. With Dreadsquad, Kush Arora, DJ Sep.  
**Jack** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10.

CONTINUES ON PAGE 32 >>

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THURSDAY AUGUST 23RD 8PM \$12/\$14 (INDIE)  
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TOM PETTY AND THE HEARTBREAKERS)  
**THE MINKS** (KINKS TRIBUTE)

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Mon, Aug 20  
**RITA LACKEY & FRIENDS**

Tue, Aug 21 - Moroccan dance rhythms  
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**ERIC JOHNSON**

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# ON THE CHEAP



CHECK OUT THE CITY'S FAVORITE FREE RADICAL THEATER TROUPE AT YERBA BUENA GARDENS ON SUN/19. PHOTO BY FLETCHER OAKES

Listings compiled by Caitlin Donohue. Submit items for the listings at [listings@sfbg.com](http://listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 15

**Competitive Erotic Fan Fiction** Hemlock Tavern, 1131 Polk, SF. [www.hemlocktavern.com](http://www.hemlocktavern.com). 6-8pm, \$10. The San Francisco debut of LA's sexy comic showdown, this installation of CEFF brings 10 comics to the stage to share their fan fic-themed smut. Some even take audience suggestions in their creative process, so bring your dirty minds.

## THURSDAY 16

**Ruben Martinez** The Booksmith, 1644 Haight, SF. (415) 863-8688, [www.booksmith.com](http://www.booksmith.com). 7:30pm, free. The Western plains of the United States that once were home to Native American tribes and later, roaming cowboys, are now the scene of an entirely different wild frontier. Post-colonial author Martinez reads from his time spent researching Marfa, Texas; the banks of the Rio Grande; and the Tohono O'odham reservation in his research for *Desert America: Boom and Bust* in the New "New West."

**"Discover the Birds of Honduras"** Northbrae Community Church, 941 The Alameda, Berk. (510) 843-2222, [www.northbrae.org](http://www.northbrae.org). 7-9pm, free. The Golden Gate Audubon Society sponsors this talk by Robert Gallardo, who has opened butterfly farms and spent 12 years as a bird guide. Today, Gallardo presents some of the 750 bird species of Honduras, home to nearly 10 percent of the planet's winged species.

**Squeeze This! A Cultural History of the Accordion in America** Accordion Apocalypse, 255 10<sup>th</sup> St., SF. [www.accordionapocalypse.com](http://www.accordionapocalypse.com). 7pm, free. Author Marion Jackson penned this look at our country's relationship with the squeezebox. Should you be inspired to tickle the ivories yourself, you can buy an accordion of your own from the lecture's gracious hosts.

**San Jorcho Festival** Brava Theater, 2781 24<sup>th</sup> St., SF. (415) 641-7657, [www.brava.org](http://www.brava.org). 8pm, \$6-\$35. Brava's celebration of the Veracruz region of Mexico kicks off tonight with filmmaker Marcos Villalobos presenting his documentary on three Son Jorcho musicians. *Son Siglos* looks at the cross-border translation of culture — particularly pertinent to this Northern Cali look at Mexican tradition.

## SATURDAY 18

**Street Food Festival** Folsom between 20<sup>th</sup> and 26<sup>th</sup> Sts. and some other streets, SF. [www.sfstreetfoodfest.com](http://www.sfstreetfoodfest.com). 11am-7pm, free. Some of SF's hottest eateries and best food entrepreneurs take to the Mission streets for this foodie heaven: hundreds of dishes for \$8 and under from across the world, not to mention bars selling artisan cocktails and more.

**Balboa Park grand re-opening** San Jose and Sgt. Young Drive, SF. [www.tpl.org](http://www.tpl.org). 11am-2pm, free. The Balboa Park playground has a fresh new look, and the whole neighborhood's invited to come out and give it a swing. The Trust for Public Land and SF Rec and Parks will be hosting and providing snacks, music, and activities.

**Haute Pool Show** Chambers at Hotel Phoenix, 601 Eddy, SF. [www.hautepool-show.eventbrite.com](http://www.hautepool-show.eventbrite.com). 1-8pm, \$5-\$15. Shop local fashion by the pool at the city's rock 'n' roll pool while DJs like Omar from Popszene and Brandon Arnovick from Rondo Brothers spin. 30 independent clothesmakers will be participating — the perfect stop-off if you're looking for weekend threads.

**Alamo Square Flea Market** South side of Alamo Square Park, SF. [www.alamo-square.org](http://www.alamo-square.org). 9am-3pm, free. Sidestep the Full House-house-seeking tour buses and search for your own vision of superlative San Francisco — the 29<sup>th</sup> year of this neighborhood-sponsored flea market will feature clothes, housewares, dogs for adoption from Rocket Dog Rescue, and much more.

## SUNDAY 19

**SF Mime Troupe** Yerba Buena Gardens, Mission and Fourth St., SF. [www.sfmt.org](http://www.sfmt.org). 2pm, free. Check out the Bay's historic radical theater troupe in the rolling hills of downtown's greenest field. This year's production is called *The Last Election*. Shall we reflect on a world without political monkeying about? At least electoral shenanigans birthed a spectacular community theater troupe. **SFBG**

# STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). Complete listings are available at [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Dog Sees God** Boxcar Playhouse, 505 Natoma, SF; [www.boxcartheatre.org](http://www.boxcartheatre.org). \$16. Opens Wed/8, 8pm. Runs Wed-Sat, 8pm. Through Aug 25. Boxcar Playhouse performs Bert V. Royal's darkly comedic take on a moody, grown-up Charlie Brown and his *Peanuts* buddies.

**Rights of Passage** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Previews Fri/17-Sat/19 and Aug 22-24, 8pm; Sun/20, 2pm. Opens Aug 25, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sept 16. New Conservatory Theatre Center presents the world premiere of Ed Decker and Robert Leone's multimedia play, inspired by global human rights laws in relation to sexual orientation.

### ONGOING

**Enron** Exit Theatre, 156 Eddy, SF; [www.enron2012.com](http://www.enron2012.com). \$25. Thu/16-Fri/17, 8pm. In OpenTab's production of British playwright Lucy Prebble's 2009 *Enron*, tragedy plus time equals comedy plus puppets (in imaginative designs by Miyaka Cochrane), as fast-paced satire delivers a timely reconsideration of yet another infamous financial scandal. Some fictional elements shape the plotline but simplifying strategies serve well to clarify the real-life actions and consequences of Ken Lay (GreyWolf) and Jeffrey Skilling's (Alex Plant) deceptive energy-trading juggernaut, the onetime darling of Wall Street and the financial pages. Director Ben Euphrat gets spirited and engaging performances from his principals, and despite this messiness in terms of mise-en-scène, however, the play is generally clear-eyed and good for more than easy laughs. (Avila)

**Humor Abuse** American Conservatory Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$25-95. Wed/15-Sat/18, 8pm (also Sat/18, 2pm); Sun/19, 2pm. "This is a show about clowning," advises Lorenzo Pisoni at the outset of his graceful solo performance, "and I'm the straight man." It's a funny line, actually — funny because it's true, and not true. In the deft routines that follow, as well as in the snapshots cast on the atmospherically dingy curtain hung center stage, the career of this Pickle Family Circus brat (already alone in the spotlight by age two) never veers far from the shadow of his father. That fact remains central to the winning comedy and wistful reflection in *Humor Abuse*. Reared in the commotion and commitment of the famed San Francisco circus founded by his parents Larry Pisoni and Peggy Snider, Lorenzo had a childhood both enviable and unusually challenging. The fact that he shares his name with both a grandfather and his dad's famous clown persona is instructive. His trials and his triumphs are further conflated — along with his father's — in such elegant catastrophes as falling down a long flight of stairs. And in his good-humored and honest reflections, the existential poignancy at the heart of such artful buffoonery begins to rise to the surface. The spoken narrative feels a little pinched or abbreviated, in truth, but there are no shortcuts to the skill or wider perspective inculcated by the charming

Pisoni and (under direction of co-creator Erica Schmidt) set enthrallingly in motion. (Avila)

**The Merchant of Venice** Gough Street Playhouse, 1622 Gough, SF; [www.custommade.org](http://www.custommade.org). \$25-32. Thu/16-Sat/18, 8pm; Sun/19, 7pm. Custom Made Theater presents director Stuart Bousel's generally sharp staging of Shakespeare's perennially controversial but often misunderstood play. The lively if uneven production ensures the involved storyline cannot be reduced to the problematical nature of its notorious Jewish villain, Shylock (played with a compellingly burdened intensity by a quick Catz Forsman), but rather has to be seen in a wider landscape of desire in which money, status, sex, gender, political and ethnic affiliations, and human bodies



JOMAR TAGATAC IN *RIGHTS OF PASSAGE*. PHOTO BY LOIS TEMA PHOTOGRAPHY

all mix, collide, and negotiate. To this end, this *Merchant* is set amid a contemporary financial district coterie; a confident sense of the priorities of the drama overall offer a satisfying encounter with this fascinatingly subtle play. (Avila)

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through Aug 25. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

**War Horse** Curran Theatre, 445 Geary, SF; [www.shmsf.com](http://www.shmsf.com). \$31-300. Wed-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 9. The juggernaut from the National Theatre of Great Britain, via Broadway and the Tony Awards, has pulled into the Curran for its Bay Area bow. The story of a 16-year-old English farm boy (Andrew Veenstra) who searches for his beloved horse through the trenches of the Somme Valley during World War I, while peppered with much elementary humor, is a good cry for those so inclined. The titular equine is very ably brought to life by Handspring Puppet Company's ingenious puppeteers and designers, but the play's simplistic storyline and its obvious, somewhat ham-fisted resolution (adapted by Nick Stafford from Michael Morpurgo's novel) are too formulaic to be taken that seriously. (Avila) **SFBG**

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LATER 9pm \$6	<b>HOT PANDA</b> (Mint Records), Apopka Darkroom
THU Aug 16 EARLY 6pm \$5	<b>MATTY CHARLES</b> (NYC)
LATER 9pm \$6	<b>SHAWERMA</b> The Northerlies The Country Mourns
FRI Aug 17 9:30pm \$7	<b>RESIDUAL ECHOES</b> Pink Films, Swiftumz
SAT Aug 18 EARLY 5pm \$5	<b>CATACOMB CREEPS</b> (ex-Spaceboy/Vicious Midgets), Hornss, Guitar Magazine
LATER 9:30pm \$7	<b>PERMANENT COLLECTION</b> Bilinda Butchers, Love Cuts
SUN Aug 19 9PM \$6	<b>EMPTYROOM</b> mattAB (AUS) Diesel Dudes
TUE Aug 21 9pm \$8	<b>DANA FALCONBERRY</b> Emily Jane White, Night Hikes
WED Aug 22 9pm \$10	<b>NOBUNNY</b> Apache Dropout, Burnt Ones

UPCOMING: El Cajon, Turks, The Mantles, Bananaxx rockumentary, Kevin O'Shea, Joey Devine, Windham Flat, Monuments Collapse, Ugly Winner, Hazel's Wart, CyClub, East Bay Brass Band, Sands, Tidelands (rec. rel.), Yassou Benedict, Something Fierce, Blue Skies for Black Hearts

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## FILM LISTINGS

**BOO! ANIMATED ADVENTURE *PARANORMAN* OPENS FRI/17.**

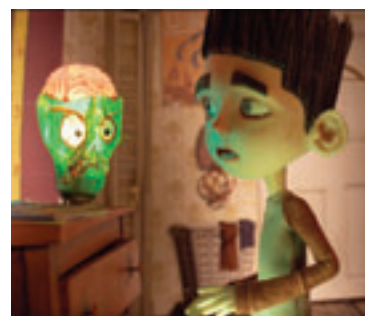
PHOTO COURTESY OF LAIKA, INC.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. Complete film listings are at [www.sfbg.com](http://www.sfbg.com).

### OPENING

**The Awakening** In 1921 England Florence Cathcart (Rebecca Hall) is a best-selling author who specializes in exposing the legions of phony spiritualists exploiting a nation still grieving for its World War I dead. She's rather rudely summoned to a country boys' boarding school by gruff instructor Robert (Dominic West), who would be delighted if she could disprove the presence of a ghost there — preferably before it frightens more of his young charges to death. Borrowing tropes from the playbooks of recent Spanish and Japanese horror flicks, Nick Murphy's period thriller is handsome and atmospheric, but disappointing in a familiar way — the buildup is effective enough, but it all unravels in pat logic and rote "Boo!" scares when the anticlimactic payoff finally arrives. The one interesting fillip is Florence's elaborate, antiquated, meticulously detailed arsenal of equipment and ruses designed to measure (or debunk) possibly supernatural phenomena. (1:47) *Embarcadero, Shattuck.* (Harvey)

**Beloved** There is a touch of Busby Berkeley to the first five or so minutes of Christophe Honoré's *Beloved* — a fetishy, mid-'60s-set montage in which a series of enviably dressed Parisian women stride purposefully in and out of a shoe shop, trying on an endless array of covetable pumps. As for the



rest, it's a less delightful tale of two women, a mother and a daughter, and the unfathomable yet oft-repeated choices they make in their affairs of the heart. It helps very little that the mother is played by Ludivine Sagnier and then Catherine Deneuve — whose handsome Czech lover (Rasha Bukvic) is somewhat unkindly but perhaps deservedly transformed by the years into Milos Forman — or that the daughter, as an adult, is played by Deneuve's real-life daughter, Chiara Mastroianni. And it helps even less that the film is a musical, wherein one character or another occasionally takes the opportunity, during a moment of inexplicable emotional duress, to burst into song and let poorly written pop lyrics muddy the waters even further. The men are sexist cads, or children, or both, and if they're

none of those, they're gay. The women find these attributes to be charming and irresistible. None of it feels like a romance for the ages, but nonetheless the movie arcs through four interminable decades. When tragedy strikes, it's almost a relief, until we realize that life goes on and so will the film. (2:15) *Lumiere, Shattuck.* (Rapoport)

**The Expendables 2** Pretty much every aging action hero in the universe (except Steven Seagal) appears in this plot-lite but explosion-heavy sequel. (1:43)

**Hara-Kiri: Death of a Samurai** See "The Trouble with Demons." (2:08) *Four Star.*

**Love in the City** See "Mid-Century Modern." (1:45) *SF Film Society Cinema.*

**The Odd Life of Timothy Green** A childless couple (Jennifer Garner, Joel Edgerton) adopt a boy after he mysteriously appears in their garden. (2:05) *Presidio.*

**Painted Skin: The Resurrection** See "The Trouble with Demons." (2:11) *Metreon.*

**ParaNorman** A boy who can speak to the dead saves his small town from a ghoul invasion in this spooky, 3D stop-motion animated film. (1:32) *Balboa, Presidio.*

**Sparkle** A 1960s Motown girl group faces the perils of stardom in this musical drama, featuring Whitney Houston in her last screen appearance. (1:56) *Marina.*

**2 Days in New York** Messy, attention-hungry, random, sweet, pathetic, and even adorable — such is the latest dispatch from Julie Delpy, here with her follow-up to 2007's *2 Days in Paris*. It's also further proof that the rom-com as a genre can yet be saved by women who start with the autobiographical and spin off from there. Now separated from 2

## "ALMOST AS GOOD AS VINTAGE WOODY ALLEN."

Julie Delpy displays the flighty charm of a young Diane Keaton."

—Stephen Holden, THE NEW YORK TIMES

## "IT'S A PLEASURE TO MEET UP AGAIN."

A bouncy comedy of cross-cultural relationships."

—Lisa Schwarzbaum, ENTERTAINMENT WEEKLY

## "A HILARIOUS COMEDY OF MANNERS."

There are echoes of Woody Allen, as if Annie Hall were behind the camera."

—Thelma Adams, YAHOO MOVIES

## "A SUCCESSFUL FOLLOW-UP TO '2 DAYS IN PARIS'."

Delpy and Chris Rock make an emotionally and psychologically believable couple."

—Manohla Dargis, THE NEW YORK TIMES

## "HILARIOUS."

—Patrice Peck, EBONY

## "FASCINATING."

Trading Woody Allen to team Europe might not turn out to be such a bad deal for us if team New York gets to keep Julie Delpy."

—Bilge Ebiri, NEW YORK MAGAZINE

Julie Delpy Chris Rock

# 2 days in new york

A film by Julie Delpy



**EXCLUSIVE ENGAGEMENTS START FRIDAY, AUGUST 17**

**SAN FRANCISCO** Landmark's Embarcadero Center Cinema (415) 267-4893

**EAST BAY** Berkeley Landmark's Shattuck

**MARIN** San Rafael - Christopher B. Smith Rafael Film Center

[WWW.MAGPICTURES.COM/2DAYSINNEWYORK](http://WWW.MAGPICTURES.COM/2DAYSINNEWYORK)



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# IN THEATERS FRIDAY, AUGUST 24

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# FILM LISTINGS

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*Days in Paris's* Jake and raising their son, artist Marion is happily cohabiting with boyfriend Mingus (Chris Rock), a radio host and sometime colleague at the Village Voice, and his daughter, while juggling her big, bouncing bundle of neuroses. Exacerbating her issues: a visit by her father Jeannot (Delpy's real father Albert Delpy), who eschews baths and tries to smuggle an unseemly selection of sausages and cheeses into the country; her provocative sister Rose (Alexia Landeau), who's given to nipple slips in yoga class and Marion and Mingus' apartment; and Rose's boyfriend Manu (Alexandre Nahon), who's trouble all around. The gang's in NYC for Marion's one-woman show, in which she hopes to auction off her soul to the highest, and hopefully most benevolent, bidder. Rock, of course, brings the wisecracks to this charming, shambolic urban chamber comedy, as well as, surprisingly, a dose of gravitas, as Marion's aggrieved squeeze — he's uncertain whether these home invaders are intentionally racist, cultural clueless, or simply bonkers but he's far too polite to blurt out those familiar Rock truths. The key, however, is Delpy — part Woody Allen, if the Woodman were a maturing, ever-metamorphosing French beauty — and part unique creature of her own making, given to questioning her identity, ideas of life and death, and the existence of the soul. *2 Days in New York* is just a sliver of life, but buoyed by Delpy's thoughtful, lightly madcap spirit. You're drawn in, wanting to see what happens next after the days are done. (1:31) *Embarcadero, Shattuck, Smith Rafael.* (Chun)

## ONGOING

**Celeste and Jesse Forever** Married your best friend, realized you love but can't be in love with each other, and don't want to let all those great in-jokes wither away? Such is the premise of *Celeste and Jesse Forever*, the latest in what a recent wave of meaty, girl-centric comedies penned by actresses — here Rashida Jones working with real-life ex Will McCormack; there, Zoe Kazan (*Ruby Sparks*), Zoe Lister Jones (*Lola Versus*), and Lena Dunham (*Girls*) — who have gone the DIY route and whipped up their own juicy roles. There's no mistaking theirs for your average big-screen rom-com: they dare to wallow harder, skew smarter, and in the case of *Celeste*, tackle the thorny, tough-to-resolve relationship dilemma that stubbornly refuses to conform to your copy-and-paste story arc. Nor do their female protagonists come off as uniformly likable: in this case, Celeste (Jones) is a bit of an aspiring LA powerbitch. Her Achilles heel is artist Jesse (Andy Samberg), the slacker high school sweetheart she wed and separated from because he doesn't share her goals (e.g., he doesn't have a car or a job). Yet the two continue to spend all their waking hours together and share an undeniable rapport, extending from Jesse's encampment in her backyard apartment to their jokey simulated coitus featuring phallic-shaped lip balm. Throwing a wrench in the

works: the fact that they're still kind of in love with each other, which all their pals, like Jesse's pot-dealer bud Skillz (McCormack), can clearly see. It's an shaggy, everyday breakup yarn, writ glamorous by its appealing leads, that we too rarely witness, and barring the at-times nausea-inducing shakycam under the direction of Lee Toland Krieger, it's rendered compelling and at times very funny — there's no neat and tidy way to say good-bye, and Jones and McCormack do their best to capture but not encapsulate the severance and inevitable healing process. It also helps that the chemistry practically vibrates between the boyish if somewhat one-note Samberg and the soulful Jones, who fully, intelligently rises to the occasion, bringing on the heartbreak. (1:31) *Metreon, Shattuck, Sundance Kabuki.* (Chun) **SFBG**

## REP CLOCK

Schedules are for Wed/15-Tue/21 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. "Periwinkle Cinema: Queer Cults," Wed, 8. "Watch This!" work by visual experimentalists, Fri, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The African Queen** (Huston, 1951), Wed, 2:30, 7, and **The Man Who Would Be King** (Huston, 1975),

CONTINUES ON PAGE 36 >>

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—David Lewis, SAN FRANCISCO CHRONICLE

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THE BRAIN THAT WOULDN'T DIE (1962) PLAYS OUTDOORS SAT/18 AT THE PACIFIC FILM ARCHIVE.

CONT>>

Wed, 4:30, 9. •Cinema Paradiso (Tornatore, 1988), Thu, 4, 8:30, and A Useful Life (Vieiro, 2010), Thu, 7. •The Women (Cukor, 1939), Fri, 1:45, 7, and What Ever Happened to Baby Jane? (Aldrich, 1962), Fri, 4:15, 9:30. •The Godfather (Coppola, 1972), Sat, 12:15, 6:15, and Goodfellas (Scorsese, 1990), Sat, 3:30, 9:30. •Brokeback Mountain (Lee, 2005), Sun, 1, 6:15, and Red River (Hawks, 1948), Sun, 3:40, 8:45. DUBOCE PARK Duboce and Steiner, SF; www.friendsofdubocepark.org. Free. Mrs. Doubtfire (Columbus, 1993), Sat, 8:15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Bellissima: Leading Ladies of the Italian Screen:" Vanina Vanini (Rossellini, 1961), Wed, 7; Old-Fashioned World (Soldati, 1941), Fri, 7. "Russian Inferno: The Films of Alexei Guerman:" Trial on the Road (1971/1986),

Thu, 7; Khrustalyov, My Car! (1998), Sat, 6. "Cool World:" Drugstore Cowboy (Van Sant, 1989), Fri, 9:05. "Summer Cinema on Center Street:" The Brain That Wouldn't Die (Green, 1962), Sat, 7:30. Free outdoor screening. "Universal Pictures: Celebrating 100 Years:" The Birds (Hitchcock, 1963), Sat, 8:40; Francis (Lubin, 1950), Sun, 5. "Always for Pleasure: The Films of Les Blank:" special screening (Blank, 1970), with "Cigarette Blues" (Blank and Govenar, 1985), Sun, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. Bill W. (Hanlon and Garracino, 2012), Wed-Thu, 7. Klown (Nørgaard, 2012), Wed-Thu, 9:15. "Incredibly Strange Television: Shock and Noir!": "Program One," Wed, 6:15, 10; "Program Two," Wed, 8. "An Evening with Sacred Bones:" Eraserhead (Lynch, 1977), Thu, 7:30. This event, \$15. "A Celebration of Contemporary French Actresses:" •Anthony Zimmer (Salle, 2005), and The Price to Pay (Leclerc, 2007), Fri; •Le Petit

Lieutenant (Beauvois, 2005), and In His Hands (Fontaine, 2005), Sat; •The Role of Her Life (Frat, 2004), and La Cérémonie (Chabrol, 1995), Sun; •Post Coitum Animal Triste (Rouan, 1997), and To Our Loves (Pialat, 1983), Mon; •Empty Days (Vernoux, 1999),

and 5 x 2 (Ozon, 2004), Tue. Call or visit www.roxie.com for showtimes for this series.

SF FILM SOCIETY CINEMA 1746 Post, SF; sffs.org/cinema. \$9-11. Battle Royale (Fukasaku, 2000), Thu, 2, 6:30; Fri, 4:30, 9. The Moth Diaries (Harron, 2011), Thu, 4:30, 9; Fri, 2:30, 7.

Love in the City (Various, 1953), Aug 17-23, 2, 4:15, 6:30, 8:45.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7 donation. "Pop Goes the Vortex:" •Streets of Fire (Hill, 1984), Thu, 9; and Captain Apache (Singer, 1971), Thu, 11. SFBG



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## LEGAL NOTICES

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **July 23, 2012.** To Whom It May Concern: The name of the applicant is: **Station Four, LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1648 Pacific Ave., San Francisco, CA 94109-2518. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE** PUBLICATION DATE: August 1, 8, 15, 2012. L#100030

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-034479-00 The following person is doing business as **Honeypot1825** McAllister St., CA 94115. This business is conducted by limited individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by Anna Growley. This statement was filed by Magdalena Zevallos, Deputy County Clerk on July 24, 2012. **L#100032. August 1, 8, 15, 22, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344766-00 The following person is doing business as **Orexi** 243 West Portal Ave. San Francisco, CA 94127. This business is conducted by limited individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by John B. Loufas. This statement was filed by Jennifer Wong, Deputy County Clerk on July 24, 2012. **L#100033. August 1, 8, 15, 22, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344993-00 The following person is doing business as **(1) We Move Against the Tides (2) WMATT** 554 Clayton St. #170414 San Francisco, CA 94117. This business is conducted by limited individual. Registrant commenced business under the above-listed fictitious business name on the date August 2, 2012. Signed by Victor G. Valle. This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 2, 2012. **L#100038. August 8, 15, 22, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345040-00 The following person is doing business as **Feldt Photography** 410 Lake St. #3 San Francisco, CA 94118. This business is conducted by limited individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by James J. Feldt. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 3, 2012. **L#100035. August 8, 15, 22, 29, 2012**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **July 17, 2012.** To Whom It May Concern: The name of the applicant is: **Roka Akor San Francisco, LLC..** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 500 Jackson St. San Francisco, CA 94133-5105. Type of License Applied for: **47 — ON-SALE GENERAL EATING PLACE** PUBLICATION DATE: August 8, 15, 22, 2012. L#100037

**NOTICE OF TRUSTEE'S SALE** No. 7301.28040 Title Order No. 6462481 MIN No. APN 38-6499-011-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 04/07/06. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in 85102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): ZHEN R. ZHANG AND XIAO S. HE, HUSBAND AND WIFE AS JOINT TENANTS Recorded: 04/19/06, as Instrument No. 2006-1161354-00, of Official Records of SAN FRANCISCO County, California. Date of Sale: 08/21/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 372 POLARIS WAY, SAN FRANCISCO, CA 94112 Assessors Parcel No. 38-6499-011-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$254,821.34. If the sale is set aside for any reason, the purchaser at the sale shall be entitled only to a return of the deposit paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USA-Foreclosure.com or www.Auction.com using the file number assigned to this case 7301.28040. Information about postponements that are very short

in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: July 27, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee David Ochao, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7301.28040: 08/01/2012,08/08/2012,08/15/2012

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-12-548836. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of JingFei Chen for change of name. TO ALL INTERESTED PERSONS: Petitioner **JingFei Chen** filed a petition with this court for a decree changing names as follows: Present Name JingFei Chen. Proposed Name: **Chloe JingFei Chen.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 20, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on July 31, 2012. Endorsed Filed San Francisco County Superior Court on July 31, 2012, by Mary Ann Moran, Deputy Clerk. **PUBLICATION DATES: August 8, 15, 22, 29, 2012. L#100036**

**SUMMONS (FAMILY LAW) CASE NUMBER FDI -12-776865** NOTICE TO RESPONDENT: ANDRE DIXON. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: JULIE BERLIER. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE: The restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: Superior Court — County of San Francisco, 400 McAllister St., San Francisco, CA 94102. The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney are: Nadine R. Zeltzer, 425 Divisadero St. STE 303, San Francisco, CA 94117. (415) 826-2754. Notice To The Person Served: You are served as an individual. Date: April 14, 2012 by Rosalinda Ponce, Deputy Clerk. **Publication dates: July 25 & August 1, 8, 15, and 22, 2012 L#100028**

**SUMMONS CASE NUMBER: CGC-10-505580, NOTICE TO DEFENDANTS: Edison Malo, Wells Fargo, Borel Private bank & Trust Co., and DOES 1-50 YOU ARE BEING SUED BY PLAINTIFF: Athlone Development LLC, McGalkae LLC, McClellan Construction Inc., and Denis McMahon.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California

Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: **San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: **Jayne A. Peeters SBN 108052 at One California St., Third Floor San Francisco, CA 94111** Date: July 27, 2012 by Jhulie Rogue, Deputy Clerk. **Publishing dates: August 8, 15, 22, 29, 2012. L#100039**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345148-00 The following person is doing business as **Brightwork Creative,** 1390 Hayes St. Apt. 3 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 8, 2012. Signed by Britt Gerhard. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 8, 2012. **L#100040. Publication Dates: August 15, 22, 29, & September 5, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345033-00 The following person is doing business as **(1) Dj Percus (2) Extraterrestrial Locomotion,** 182 Howard St. #542 San Francisco, CA 94105. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by Percy Jackson IV This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 3, 2012. **L#100041, Publication Dates: August 15, 22, 29, & September 5, 2012**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **August 9, 2012.** To Whom It May Concern: The name of the applicant is: **BOBOQUIVARIS, LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1450 Lombard St. San Francisco, CA 94123. Type of License Applied for: **47 — ON-SALE GENERAL EATING PLACE.** PUBLICATION DATE: August 15, 2012. L#100042

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## AUGUST 15-21

Mercury is direct! Expect things to return to running as smoothly as they typically do (or don't.)

### ARIES

#### March 21-April 19

You are exactly where you need to be, and perfectly poised to make the best of your situation. If there are any troubles nagging you this week, look for creative solutions that are both moderate and bold. Nothing extreme is necessary, but the more authentic you are, the more courage it will take.

### TAURUS

#### April 20-May 20

Your anxieties are not — I repeat, not — intuition, and should not be treated as such. Support your frayed thinking with the gift of peace by taking the pressure off this week. Do not make decisions or evaluate your options when you're head spins, Taurus. You are ready to do your thing, so don't let worry stop you.

### GEMINI

#### May 21-June 21

You cannot control the winds of fate, but you can adjust your sail. When fear loosens its grip on your mind, it's amazing what you can all of a sudden accomplish. You may be able to see through situations that have seemed immovable and perceive new pathways. Don't be scared of acting differently.

### CANCER

#### June 22-July 22

If you get bogged down in the details of he said/she said thinking you'll miss the big picture. You should strive to understand the deeper dynamics that are at play in your relationships instead of reacting to how you feel right now only. Understand your role so that you might change it.

### LEO

#### July 23-Aug. 22

You need to slow your roll so that you can make the kinds of decisions that you will actually follow through with. Instead of chasing your passions and making changes from there, calmly assess what you need and how to best get it. You are almost there, so don't screw up now.

### VIRGO

#### Aug. 23-Sept. 22

This is no time to be holing up, Virgo. No matter what is going on in your life, this week you should reach out to others. The energy is there for you to broaden your intimacies, and the more you work with that, the better it will be. Share of yourself and what you give you will get back in spades.

### BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

### LIBRA

#### Sept. 23-Oct. 22

Change is inevitable and if you can harness your willingness to let things grow, even if you don't understand what they're growing into, you will get the most from your situation. If you're overwhelmed take some time to regroup this week, but don't halt the shifts that have been set in motion.

### SCORPIO

#### Oct. 23-Nov. 21

You are ready to take responsibility for yourself, pal. Being humble means there's no pity party for your part, and being strong means you don't use your power over others. Deal directly with your life as it is right now. That way you will find that you are way more capable than you think you are.

### SAGITTARIUS

#### Nov. 22-Dec. 21

Think of this week as the beginning of something meaningful. You are at the gateway of seeing with more clarity, so take extra care in deciding where ya look. Trust your instincts and ability to go to the next level, but don't forget that you need to have intimacy with others for your long-term happiness.

### CAPRICORN

#### Dec. 22-Jan. 19

Be yourself, Capricorn! Do not compromise who or what you are this week, even if it would seem easier to do so. You can be diplomatic and work with others without diluting your realness, and it's worth the extra effort to do so. Your relationships needn't happen exclusively on your terms, but they must have room for you.

### AQUARIUS

#### Jan. 20-Feb. 18

It's hard to make good use of your opportunities if you don't know what you really want. Your understanding of your own objectives is going to be challenged, and the better you know yourself, the easier it will be to rise to the occasion. Take responsibility for your choices and how you make them.

### PISCES

#### Feb. 19-March 20

What do you truly want? As you answer that question, make sure you are not being too influenced by your ego's drives. Don't keep up with the Jones' even if your particular Jones is a social activist yoga teacher with great hair. Set goals that are true to yourself, and trust that to be good enough.

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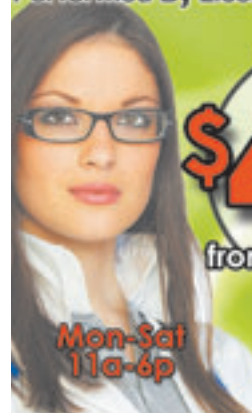
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Advertising Deadline: **FRIDAY, AUGUST 17, 2012**

Issue Date: **WEDNESDAY, AUGUST 22, 2012**

CONTACT YOUR ACCOUNT EXECUTIVE AT (415) 487-4600 OR [ADMANAGERS@SFBG.COM](mailto:ADMANAGERS@SFBG.COM)

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